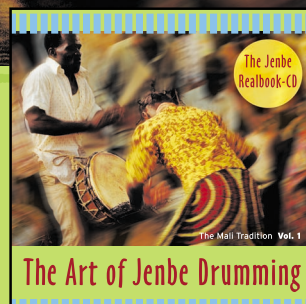


Das Jenbe Realbook

Vol. 1



Dieses Buch enthält die komplette Transkription der CD:

"The Art of Jenbe Drumming: The Mali Tradition - Vol. 1"

gespielt von den drei Meistertrommlern aus Bamako

Jaraba Jakite (# 1 - 5)

Yamadu Dunbia (# 6 - 10)

Jeli Madi Kuyate (# 11 - 14)

an der Jenbe und begleitet von Madu Jakite an der Dunun

Transkriptionen von Rainer Polak

bibi africa

Das Jenbe Realbook

Vol. 1

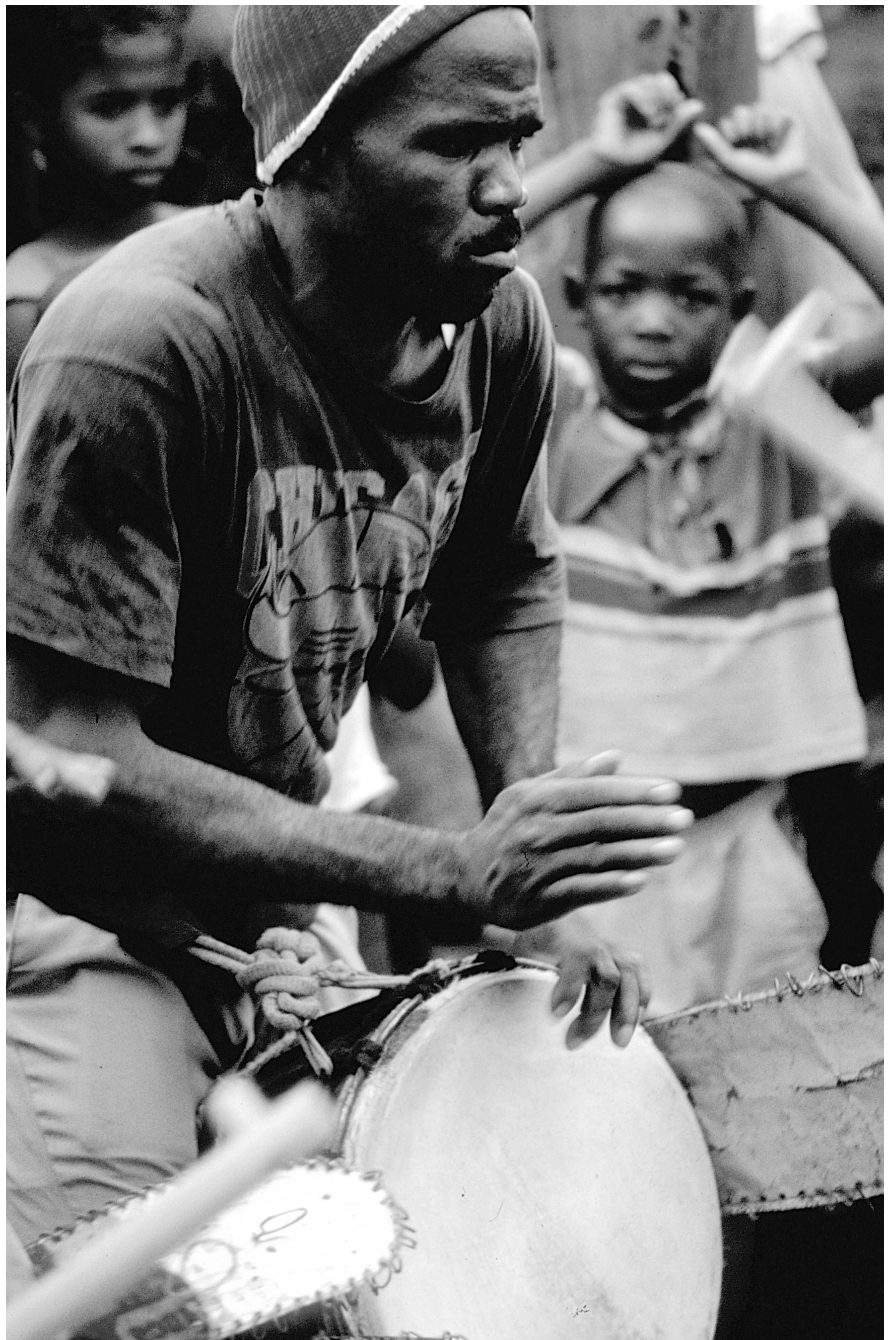
Dieses Notenbuch enthält die vollständige Transkription der CD:

»The Art of Jenbe Drumming: The Mali Tradition Vol. 1«

Die CD wurde 1995 in Bamako von Rainer Polak aufgenommen, 1996 von Bandaloop Records herausgebracht und 2006 von bibiafrica records neu aufgelegt.

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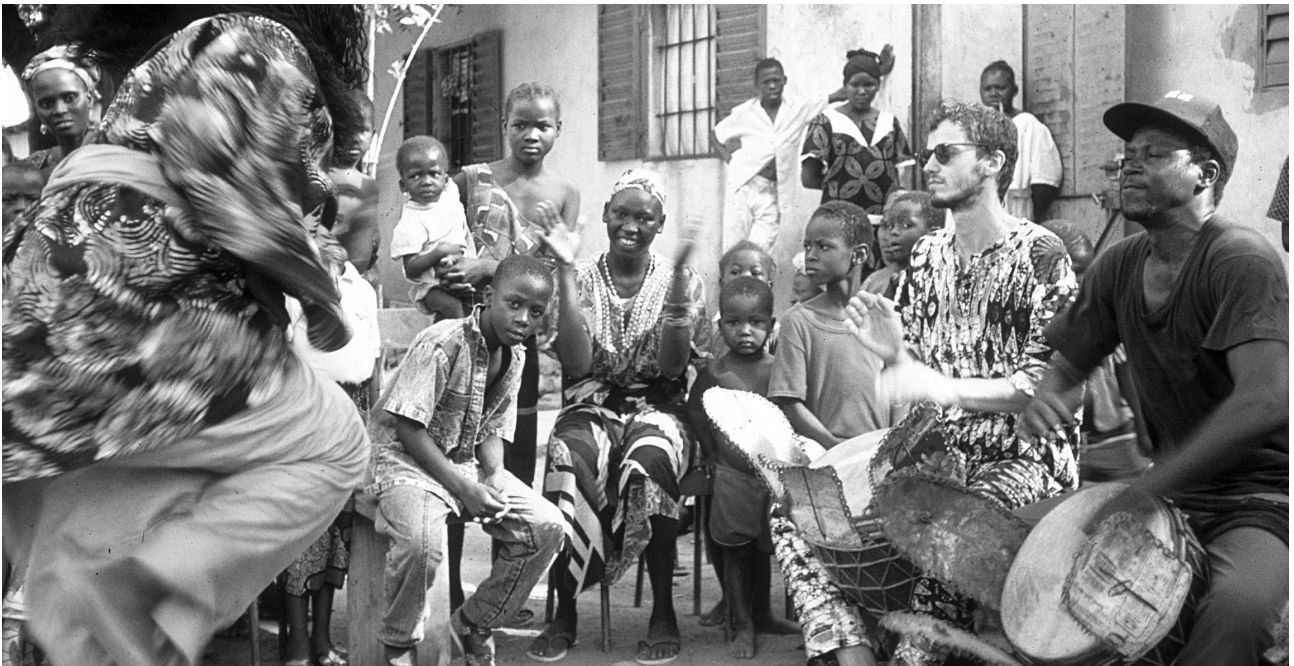
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Musiker

Jenbe:	Jaraba Jakite	(Stücke 1-5)
	Yamadu Dunbia	(Stücke 6-10)
	Jeli Madi Kuyate	(Stücke 11-14)
Dunun:	Madu Jakite	(alle Stücke)

Die Aufnahmen

Mit Jenbe-Musik wird traditionellerweise zum Tanz aufgespielt. Als Tanzfestmusik lässt sie sich allerdings schwer auf CD bannen - wo bliebe die Bewegung der Tänzerinnen, die Atmosphäre aus Farben, Gerüchen und Begeisterung? Wer verstünde die nur als ineinandergreifendes Geschehen nachvollziehbare Dynamik? Die Aufnahmen entstanden „open-air“, auf einem Schulhof in Bamako, nicht aber auf einem Tanzfest, sondern als Studio-Session. Die Musiker spielten ohne vorheriges Proben, ohne feste Arrangements und ohne Erfahrung darin, wie ihre Tanzfestmusik ohne Tanzgeschehen und festlichen Rahmen zu spielen wäre. Es war für alle Musiker die erste Studioproduktion ihres Lebens. Spontan schufen sie im bezugsleeren Raum eine abstrakte Umsetzung traditioneller Festmusik, eine Art „Kunstmusik“. Die Originalaufnahmen wurden weder geschnitten noch mit Overdubs nachgebessert.



Das Ensemble

Die CD präsentiert Duette. Es spielen jeweils ein Jenbe-Meister und als Begleitung ein Basstrommler. Das Spiel im Duo prägte die Bamakoer Festmusik in den 60er, 70er und 80er Jahren. Heute wird in größeren Ensembles gespielt. Der Bamakoer Stil verändert sich unter anderem unter dem Einfluss der Stile aus Conakry (Guinea), Abidjan (Elfenbeinküste) und der internationalen Djembe-Szene im Westen. Die hier vorgelegten Aufnahmen sind aus heutiger Sicht bereits klassisch, sie präsentieren das ästhetische Ideal der malischen Jenbe-Musik, wie es sich in der Hauptstadt Bamako nach der Unabhängigkeit herausgebildet hat. In der für Trommelensembles vergleichsweise dünnen Duo-Besetzung verstehen nur reife Musiker fesselnde Dichte aufzubauen. Die Balance zwischen Groove und Solistik zu halten, zwischen Basispatterns und spielerischer Improvisation, das ist eine große Herausforderung. Dies stellt für die hier vorgestellten Meistertrommler aus Bamako jedoch keine Bedrohung dar, denn durch jahrzehntelange Auftrittserfahrung ist ihr Spiel auch in kühnen Passagen von enger Kommunikation geleitet und traumhaft sicher. Es ist ihr Anspruch, rhythmisches Feuer in möglicher Klarheit und Ruhe zu entfachen. Ein Vorteil der kleinen Besetzung für die Hörer der CD liegt in der Transparenz des Hörbildes. Man vermag nicht nur die musikalischen Grundstrukturen wahrzunehmen, sondern auch die hohe Kunst des Trommelspiels - das Sprechen der Trommel - bis in feinste Nuancen der Rhythmik und Klangfarben hinein.

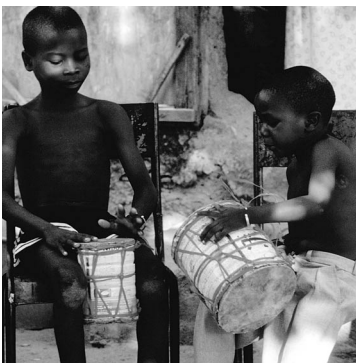
Die Noten

Es ist im Bereich westafrikanischer Trommelmusik seit einigen Jahrzehnten üblich, keine Noten- und Pausenwerte (Dauern) anzugeben, sondern die Trommelschläge in Bezug zu einem graphischen Raster zu notieren. Dieses Raster deutet jeweils ein lineares Metrum an. So werden auch im vorliegenden Notenbuch alle Rhythmen in Bezug auf ein metrisches System von stets 4 Beats mit jeweils 3 bzw. 4 Pulsen pro Beat transkribiert.

Die Anschlagarten bzw. Sounds der Trommeln werden mit folgenden Symbolen notiert:



S	offener Jenbe Slap
<u>S</u>	geschlossener bzw. gedämpfter Jenbe Slap
T	offener Jenbe Tone
<u>T</u>	geschlossener Jenbe Tone
B	Jenbe Bass
TT, TS, BS, SS	Doppelschläge (Flams), manchmal als Teil von Wirbel-Kombinationen
X	geschlossener bzw. gedämpfter Dunun-Schlag
O	offener Dunun-Schlag

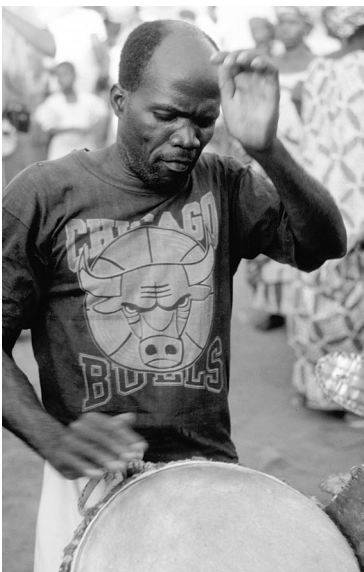


Notation kann immer nur eine ungenaue und unzureichende Annäherung an die klangliche Wirklichkeit der Musik sein. Die Arbeit mit diesem Notenbuch kann nur Sinn machen, wenn man dabei auf einen Höreindruck Bezug nehmen kann. Man sollte also unbedingt auch die CD kennen und mit ihr arbeiten: oft anhören, beim Hören die Noten mitlesen, beim Üben mit den Noten in die CD hineinhören usw. Darüber hinaus ist selbstverständlich, dass kein Notenbuch die Arbeit mit einem guten Lehrer aufwiegen kann!

Einige der wichtigsten musikalischen Aspekte, die in der Notation nicht erfassbar sind, seien im Folgenden kurz angesprochen:

Die grundlegenden **Sounds** der Jenbe (Bass, Tone, Slap) sind meist recht deutlich unterscheidbar, feinere Abstufungen und Übergänge wurden jedoch nicht transkribiert. Beispielsweise werden Bass-Töne oft so sanft gespielt, dass man sie auch als Füllschläge (sog. Tips) interpretieren kann. Generell wurde auf die Notation leise und gedämpft klingender Füllschläge, die - wie übrigens auch Handsätze - sehr stark vom Personalstil abhängen, verzichtet. Ein zweites Beispiel: Slaps werden von Dunbia und besonders von Kuyate oft fast, aber nicht ganz geschlossen gespielt. Das macht eine eindeutige Unterscheidung von offenen und geschlossenen Slaps unmöglich. Je „dreckiger“, vielfältiger, uneindeutiger und letztlich lebendiger die Sounds, desto schwerer notierbar sind sie auch. Das ist ein schwerwiegendes Problem für die Transkription, sind doch gerade diese Eigenschaften typisch für die Duett-Spielweise in Bamako, und sehr wichtig fürs klangliche Ergebnis!

Noch gravierender ist dieses Problem der Notation von „unsauberen“ bzw. uneindeutigen Qualitäten bei der **Phrasierung** der rhythmischen Figuren und des metrischen Feelings. Die **Wirbel** der drei Jenbe-Solisten sind beispielsweise weder als Verdichtung der linearen Pulsation (double-time, Sextolen o.ä.) noch als Flam-Kombinationen exakt beschreibbar. Die engsten Stellen sind „breiter“ als Flams, die Abstände der Schläge einer Wirbelkombination sind aber auch - anders als etwa Sextolen oder 32tel in einem 4/4 Rhythmus - meist sehr ungleichmäßig platziert: sie bilden vielmehr ganz eigene Gestalten auf der mikrorhythmischen Ebene. Die Transkription solcher Mikro-Patterns im Rahmen eines Rasters von Elementarpulsen ist zwangsläufig ungenau und zwingt zu einer gewissen Willkür.



Sogar die grundlegende **Pulsation** selbst wird oftmals nicht als eine Reihe von Schlägen einheitlich-gleichmäßigen Abstandes gespielt, wie es ein lineares Metrum und die zugehörige Rasternotation vermuten lassen würde. Vielmehr wird die Pulsation fast immer verbogen und verzogen, abwechselnd gestaucht und gedehnt, und zwar gemäß ganz bestimmter Muster, die eben Swing erzeugen. Die Bamakoer Spielweise, und insbesondere das Duett-Spiel, leben geradezu von solchen metrischen Feelings oder Swings. Das kann soweit gehen, dass sogar die Unterscheidung von 4er- und 3er-Rhythmen sich aufzulösen beginnt. Ein gutes Beispiel hierfür ist der Rhythmus Burun. Das ostinate Dunun-Pattern ist eindeutig ternär, der Jenbe-Solist Yamadu Dunbia phrasiert jedoch die Jenbe-Patterns häufig auf eine Weise, die näher bei einem 4er-Feeling liegt (X.xxX.xx statt XxxXxx). Das ist kein absonderlich-eigenwilliger Personalstil, auch keine wild-expressive Improvisation. Der Rhythmus und seine Basis-Patterns sind einfach so komponiert, und zum Bamakoer Jenbe-Stil gehört diese Spielweise eben dazu. Ein anderes Beispiel ist der Rhythmus Jina 1, da klingen viele angebliche 4er Pattern sehr weit ins Ternäre hinein verzogen. Mikrorhythmische Strukturen gehören wohl zu den am schwersten notierbaren Aspekten der Jenbe-Musik. Da sie aber für diese Musik wirklich grundlegend sind, stellt diese Schwierigkeit ein echtes Manko dar. Derzeit genieße ich das Privileg, mit großzügiger Unterstützung der Deutschen Forschungsgemeinschaft (DFG) zum Thema des Timings von Jenbe-Rhythmen gezielte Forschungen anstellen zu dürfen. Ich möchte dabei auch die Theorie der Elementarpulsation und der zugehörigen Rasternotation hinterfragen. Ziel ist unter anderem, die Phrasierungen und Feelings der Jenbe-Musik genauer verstehen und eben auch notieren zu lernen.

Die vorliegenden Transkriptionen entstanden 1995/96. In den vergangenen 10 Jahren habe ich als Musiker und Lehrer immer wieder von ihrem Gebrauch profitieren können. Ich kann mich jedoch auch gut entsinnen, dass mir damals, bei der Arbeit des Transkribierens, immer wieder auch die Unzulänglichkeit der verwendeten Notationsweise aufgestossen ist. Aber gerade aus Fehlern, Schwächen, Unzulänglichkeiten lässt sich lernen. Aus der Arbeit an und mit diesem Notenbuch lassen sich zum Beispiel Schlüsse darauf ziehen, was noch fehlt, was noch zu tun ist im Bereich der Forschung und Lehre (und eben auch Notation) von Jenbe-Musik in Europa.

Nichtsdestoweniger wünsche ich in erster Linie viel Spass und viel Erfolg beim Lesen und Spielen der Noten!

Bayreuth, Frühling 2006

Rainer Polak

Der Autor

Dr. Rainer Polak studierte Ethnologie, Afrikanistik, die Bambara-Sprache und Geschichte Afrikas von 1989 bis 1996 an der Uni Bayreuth und lernt und erforscht seit 1991 die Jenbe-Musik in Bamako (Mali). In Mali arbeitet er seit 15 Jahren mit denselben Trommlern zusammen, deren Spiel in diesem Buch und der entsprechenden CD vorgestellt werden. Polak hat 1997/98 ein Jahr lang als traditioneller Tanzfestmusiker in Bamako gearbeitet und ist dabei auf gut über hundert Hochzeiten, Geistbesessenheitsritualen und anderen Gelegenheiten aufgetreten. Er spielte meist für Jaraba Jakite, aber auch für Yamadu Dunbia, Jeli Madi Kuyate und Drissa Kone. Er schrieb eine musikethnologische Doktorarbeit über diese Erfahrung und gewann damit den wissenschaftlichen Nachwuchspreis der Vereinigung von Afrikanisten in Deutschland. Polak gilt als einer der herausragenden Jenbe-Solisten in Deutschland. Als Lehrer ist er auf Fortgeschrittenen- und Profi-Kurse für Micro-Timing und Jenbe Solo Performance spezialisiert.

Intro

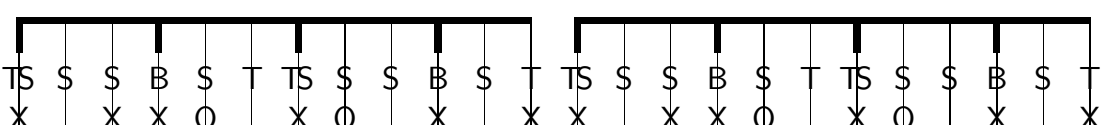
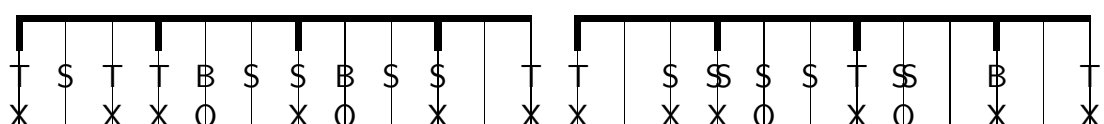
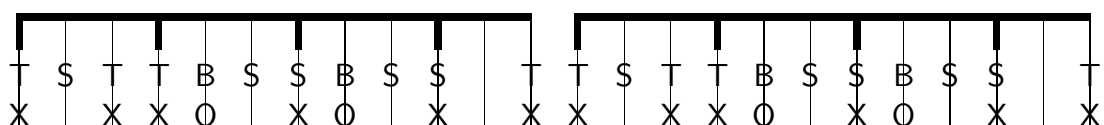
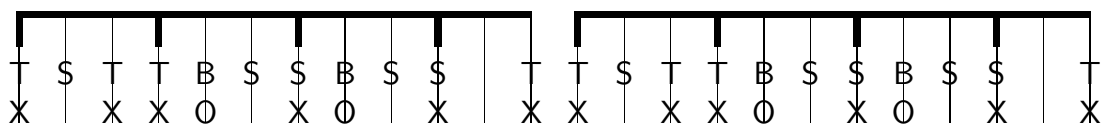
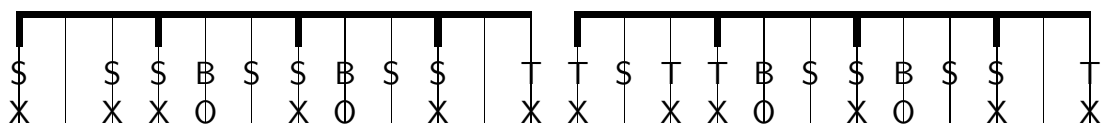
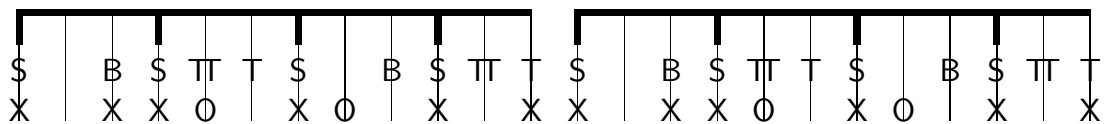
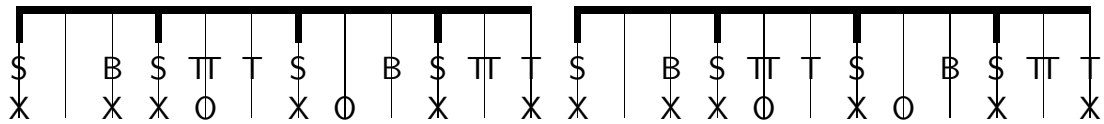
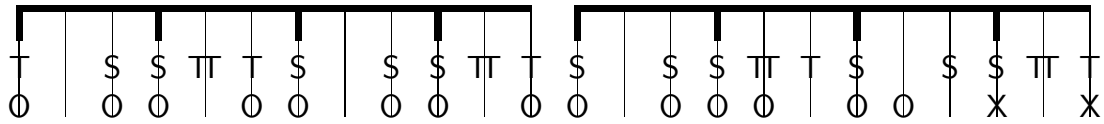
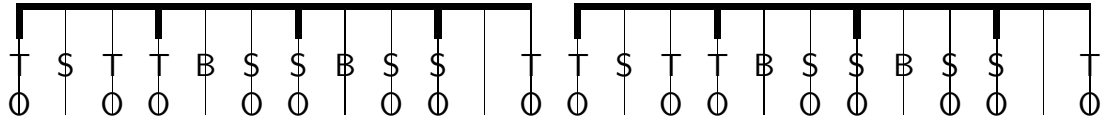
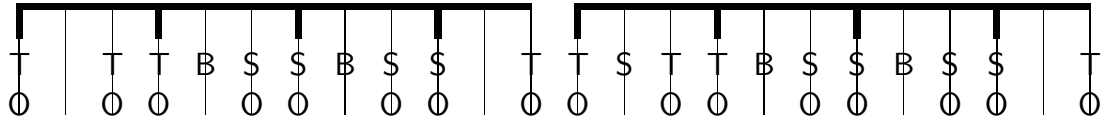
The Intro section consists of five rows of rhythmic notation. Each row is divided into two measures by a vertical bar line. The notation uses stems with various symbols placed below them to indicate rhythm and articulation.

- Row 1:** Measure 1 has 10 stems. Measure 2 has 10 stems, with symbols 'T', 'S', 'SSS', and 'S' placed below the 8th, 9th, 10th, and 11th stems respectively.
- Row 2:** Measure 1 has 10 stems, with symbols 'T', 'S', 'SSS', and 'S' below the 2nd, 3rd, 4th, and 5th stems. Measure 2 has 10 stems, with symbols '\$', '\$', 'T', 'T', '\$', '\$', '\$', 'T', 'T' below the 2nd, 3rd, 4th, 5th, 6th, 7th, 8th, 9th, and 10th stems.
- Row 3:** Measure 1 has 10 stems, with symbols '\$', '\$', 'T', 'T', '\$', '\$', 'T', 'T' below the 1st, 2nd, 3rd, 4th, 5th, 6th, 7th, and 8th stems. Measure 2 has 10 stems, with symbols '\$', '\$', 'T', 'T', '\$', '\$', '\$', '\$', 'B' below the 2nd, 3rd, 4th, 5th, 6th, 7th, 8th, 9th, and 10th stems.
- Row 4:** Measure 1 has 10 stems, with symbols 'T', '\$', '\$', 'T', '\$', '\$', 'T', '\$', '\$', 'T' below the 1st, 2nd, 3rd, 4th, 5th, 6th, 7th, 8th, 9th, and 10th stems. Measure 2 has 10 stems, with symbols '\$', '\$', '\$', 'T', '\$', '\$', '\$', 'T', '\$', '\$', '\$', 'T' below the 1st, 2nd, 3rd, 4th, 5th, 6th, 7th, 8th, 9th, and 10th stems.
- Row 5:** Measure 1 has 10 stems, with symbols '\$', '\$', '\$', 'T', '\$', '\$', '\$', 'T', '\$', '\$', '\$', 'T' below the 1st, 2nd, 3rd, 4th, 5th, 6th, 7th, 8th, 9th, and 10th stems. Measure 2 has 10 stems, with symbols '\$', '\$', '\$', '\$', '\$', '\$', '\$', '\$', '\$', '\$', '\$', 'T', 'T' below the 1st, 2nd, 3rd, 4th, 5th, 6th, 7th, 8th, 9th, and 10th stems.

Fula

The Fula section consists of three rows of rhythmic notation. Each row is divided into two measures by a vertical bar line. The notation uses stems with various symbols placed below them to indicate rhythm and articulation.

- Row 1:** Measure 1 has 10 stems, with symbols '\$', '\$', '\$', '\$', 'B', '\$', '\$', 'B', '\$', '\$' below the 1st, 2nd, 3rd, 4th, 5th, 6th, 7th, 8th, 9th, and 10th stems. Measure 2 has 10 stems, with symbols 'T', 'T', 'T', 'T', 'B', '\$', '\$', 'B', '\$', '\$' below the 1st, 2nd, 3rd, 4th, 5th, 6th, 7th, 8th, 9th, and 10th stems.
- Row 2:** Measure 1 has 10 stems, with symbols 'T', 'T', 'T', 'B', '\$', '\$', 'B', '\$', '\$' below the 1st, 2nd, 3rd, 4th, 5th, 6th, 7th, 8th, and 9th stems. Measure 2 has 10 stems, with symbols 'T', 'T', 'T', 'T', 'B', '\$', '\$', 'B', '\$', '\$' below the 1st, 2nd, 3rd, 4th, 5th, 6th, 7th, 8th, 9th, and 10th stems.
- Row 3:** Measure 1 has 10 stems, with symbols 'T', 'T', 'T', 'B', '\$', '\$', 'B', '\$', '\$' below the 1st, 2nd, 3rd, 4th, 5th, 6th, 7th, 8th, and 9th stems. Measure 2 has 10 stems, with symbols 'T', 'T', 'T', 'T', 'B', '\$', '\$', 'B', '\$', '\$' below the 1st, 2nd, 3rd, 4th, 5th, 6th, 7th, 8th, 9th, and 10th stems.



T	S	S	B	S	T	T	S	S	B	S	T	T	S	S	B	S	S	T	S	S	B	S	S
X		X	X	O		X	O		X		X	X		X	X	O		X	O		X		X

T	S	S	B	S	T	T	S	S	B	S	T	T		T	T	B	S	S	B	S	S		T
X		X	X	O		X	O		X		X	X		X	X	O		X	O		X		X

T		T	T	B	S	S	B	S	S		T	T	S	T	T	B	S	S	B	S	S		T
X		X	X	O		X	O		X		X	X		X	X	O		X	O		X		X

T	S	T	T	B	S	S	B	S	S		T	T	S	T	T	B	S	S	B	S	S		T
X		X	X	O		X	O		X		X	X		X	X	O		X	O		X		X

T		T	S	T	T	S		B	S	T	T	S		B	S	T	T	S		B	S	T	T
X		X	X	O		X	O		X		X	X		X	X	O		X	O		X		X

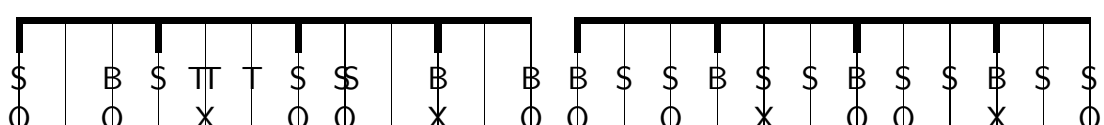
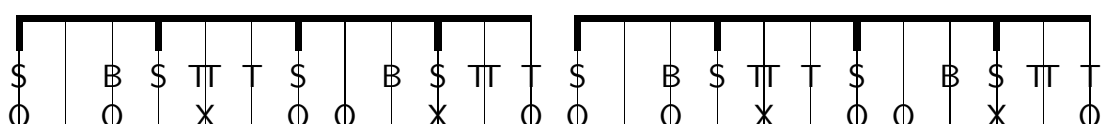
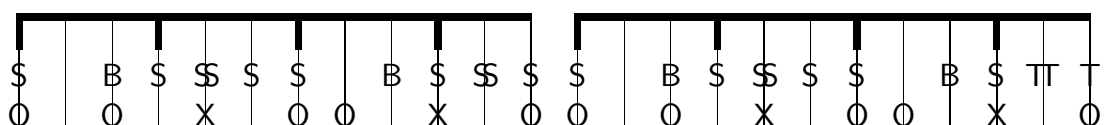
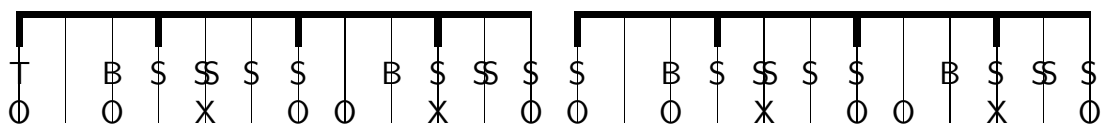
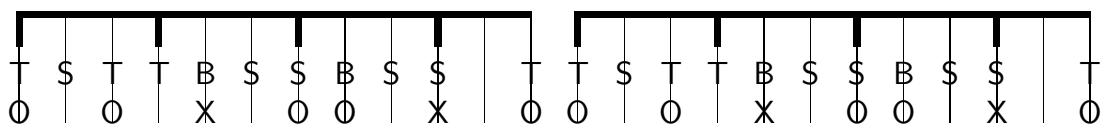
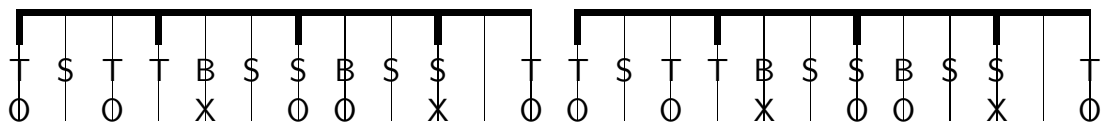
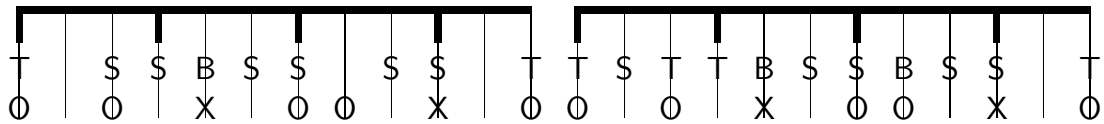
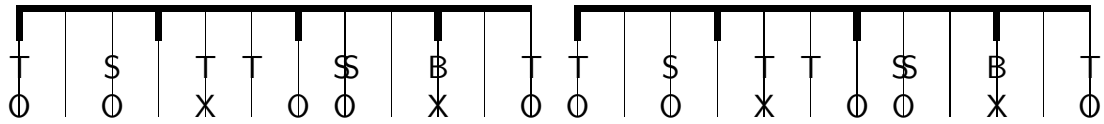
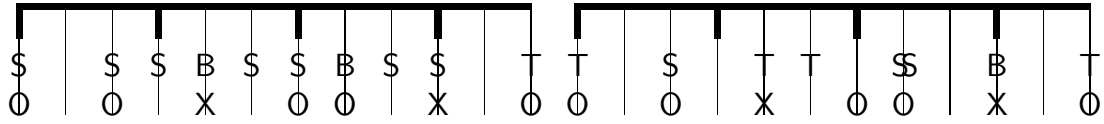
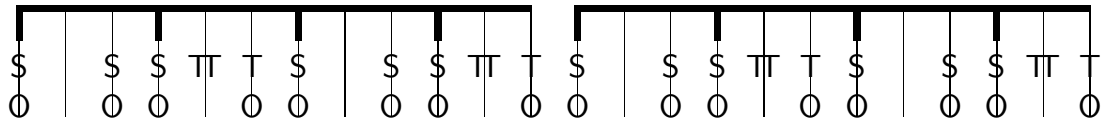
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X		X	X	O		X	O		X		X	X		X	X	O		X	O		X		X

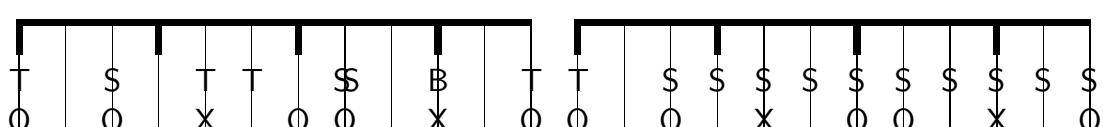
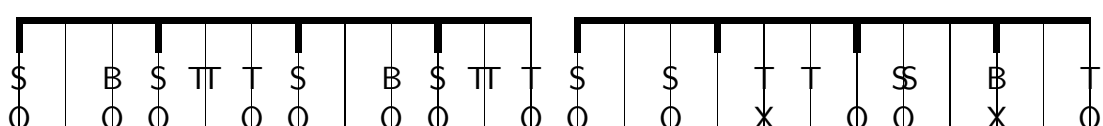
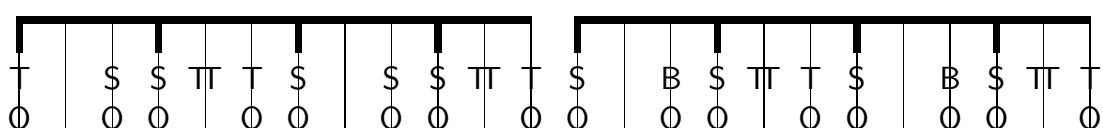
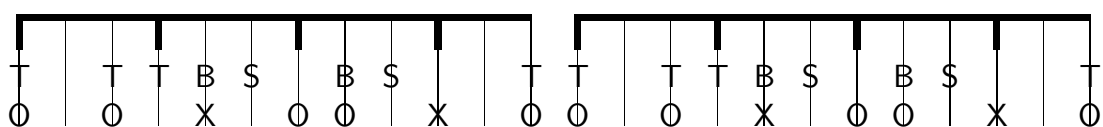
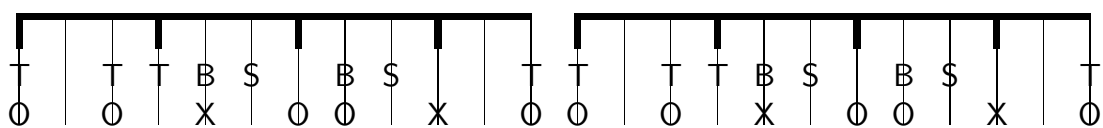
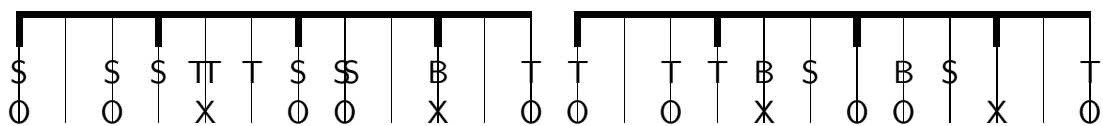
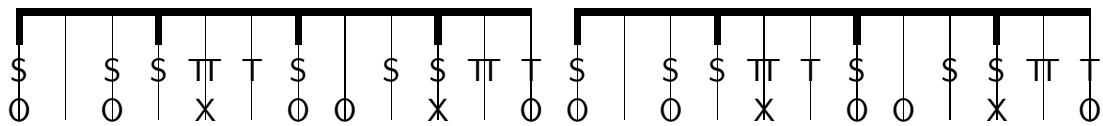
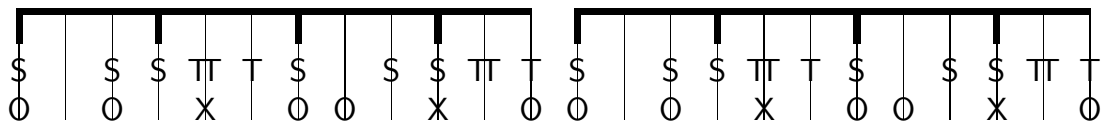
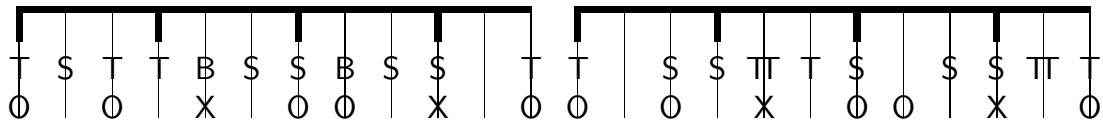
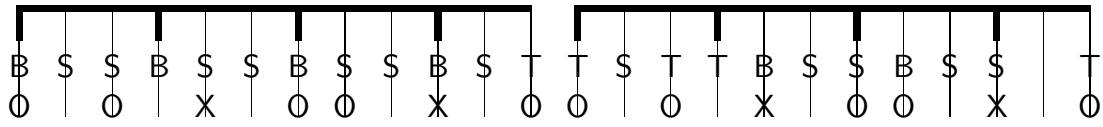
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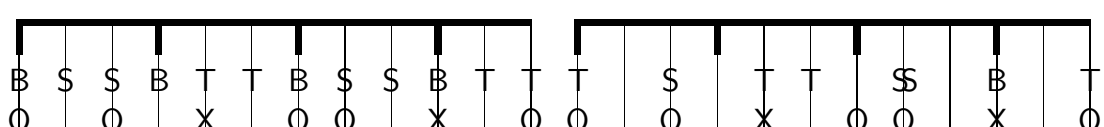
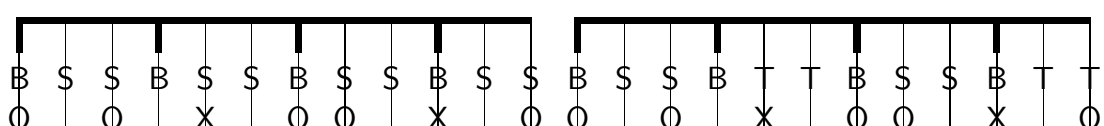
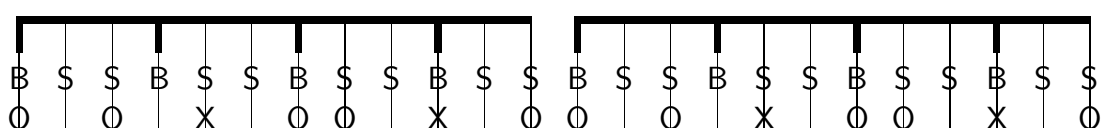
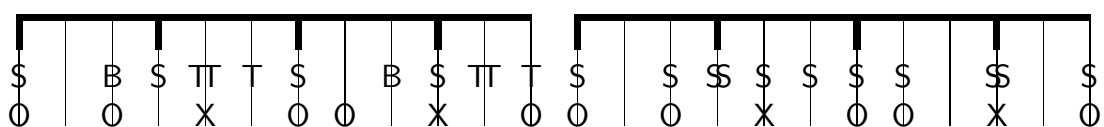
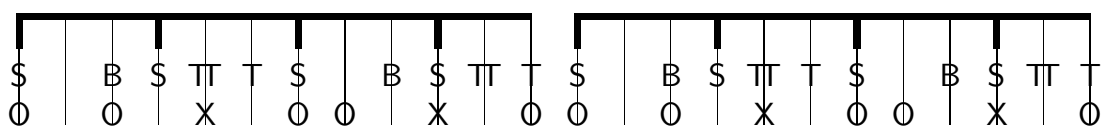
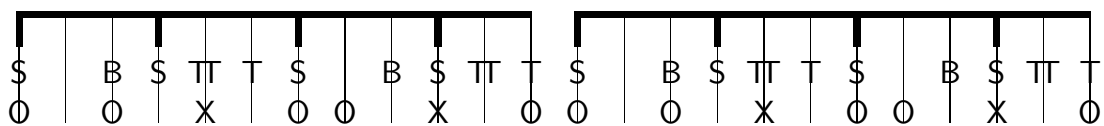
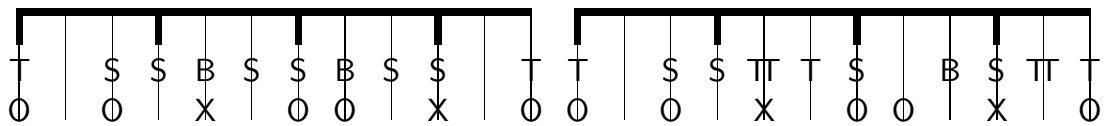
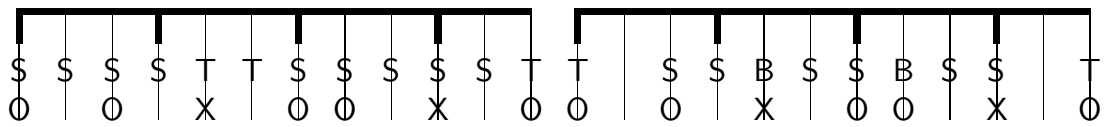
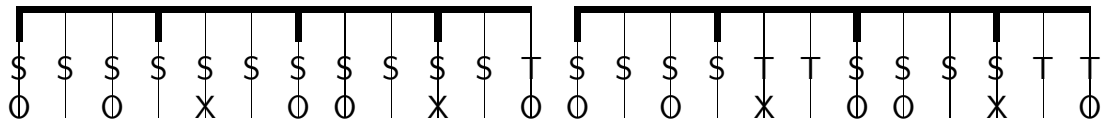
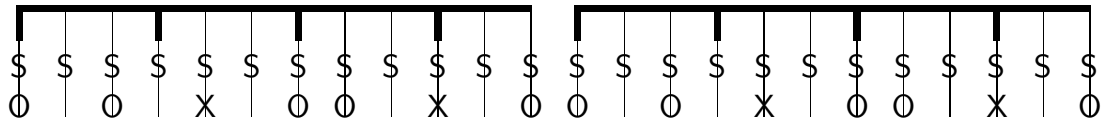
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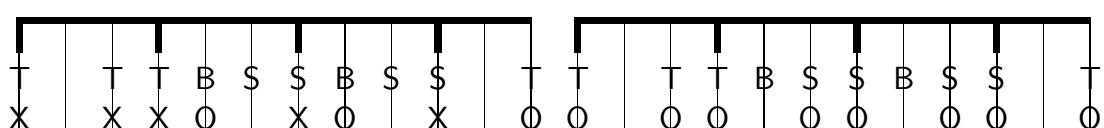
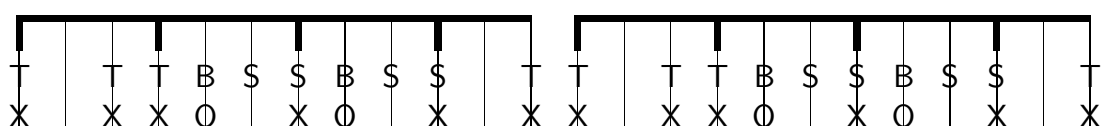
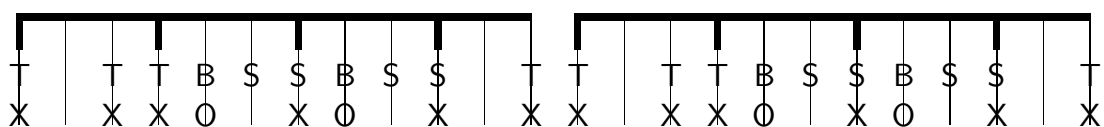
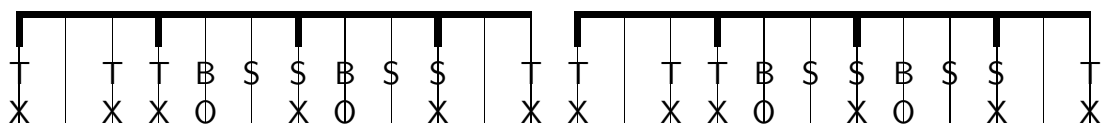
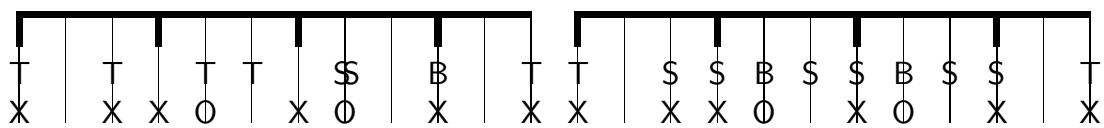
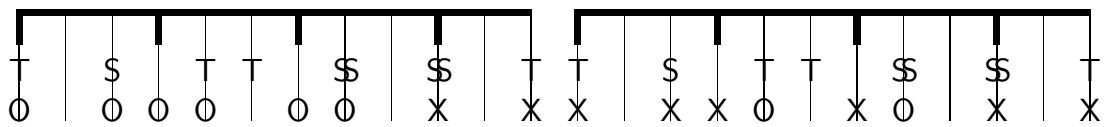
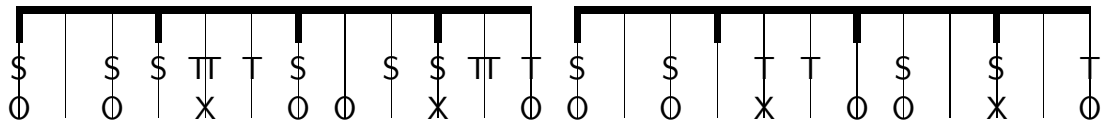
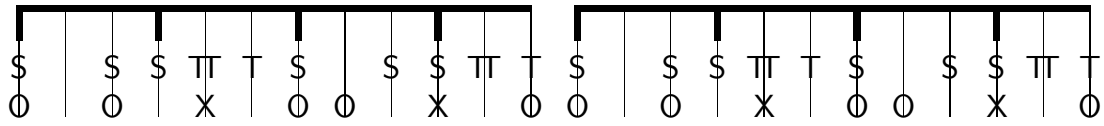
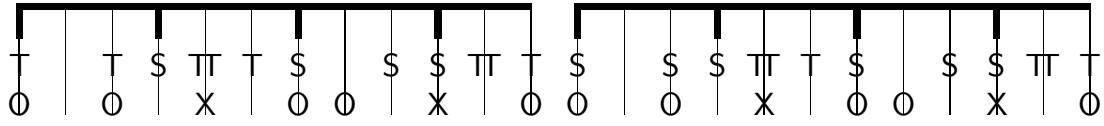
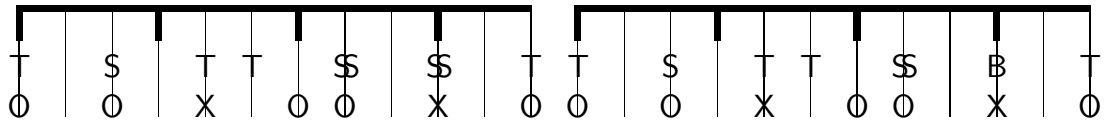
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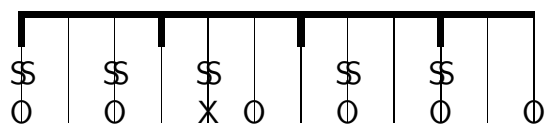
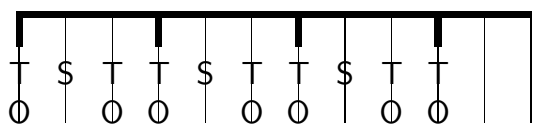
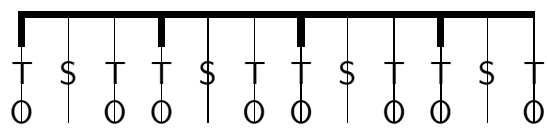
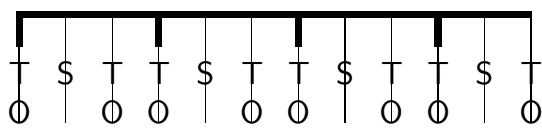
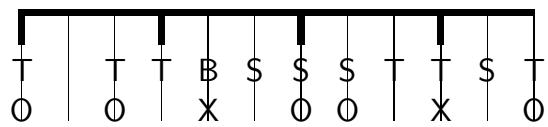
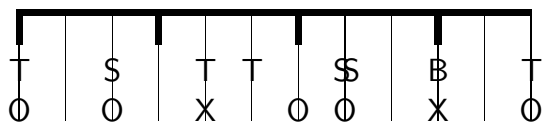
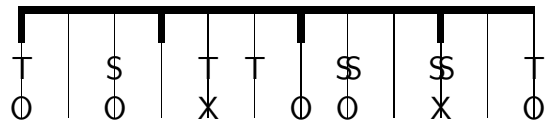
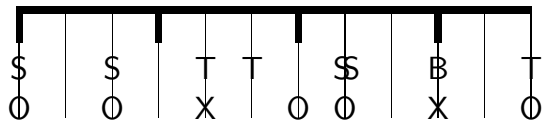
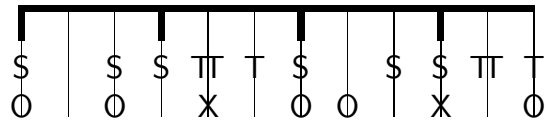
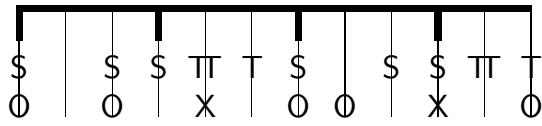
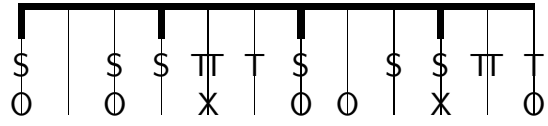
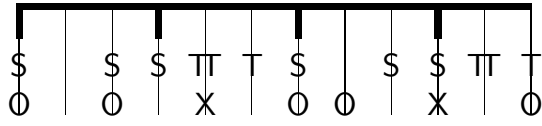
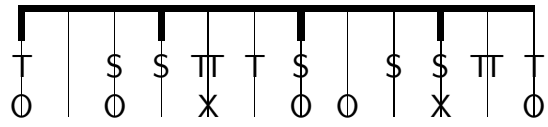
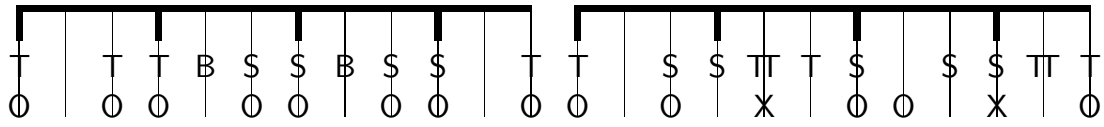
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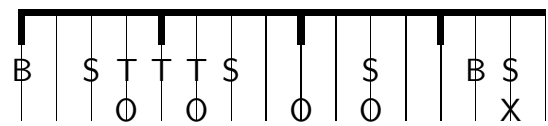
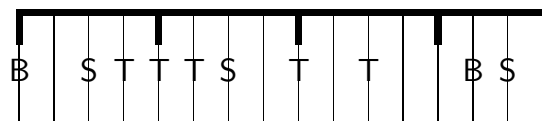
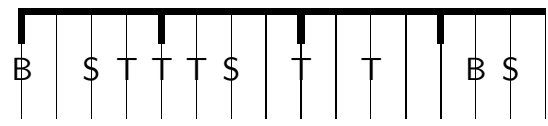
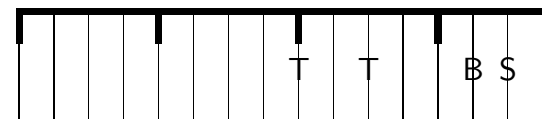








Madan



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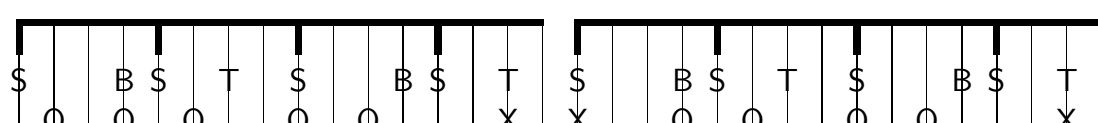
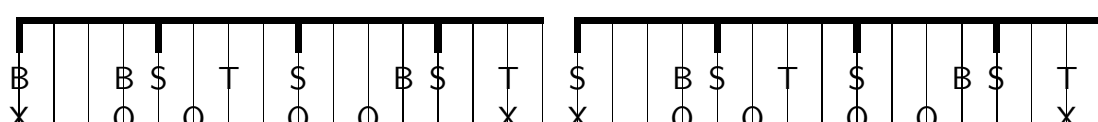
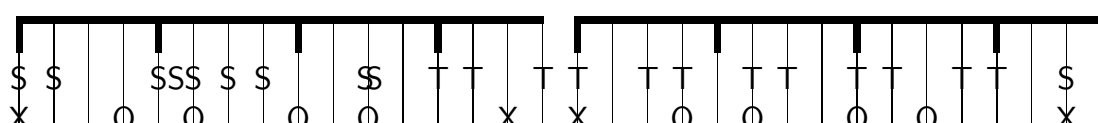
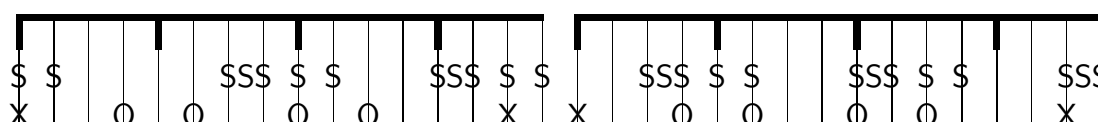
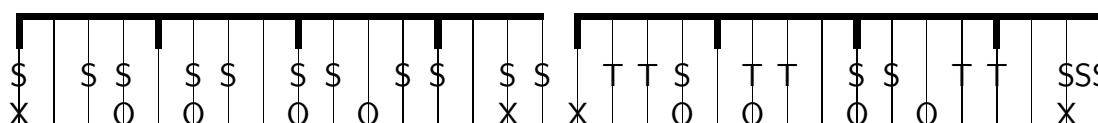
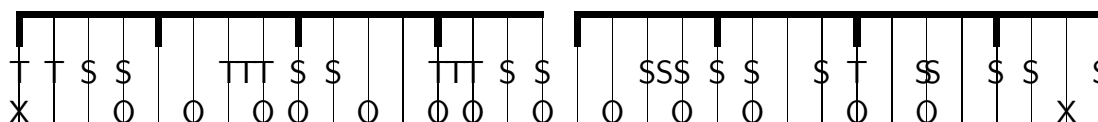
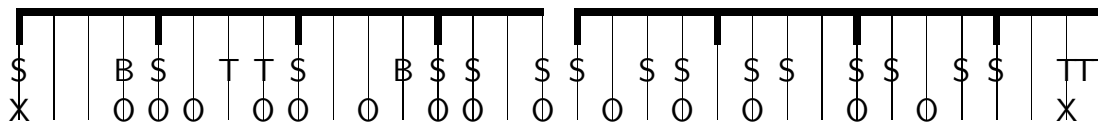
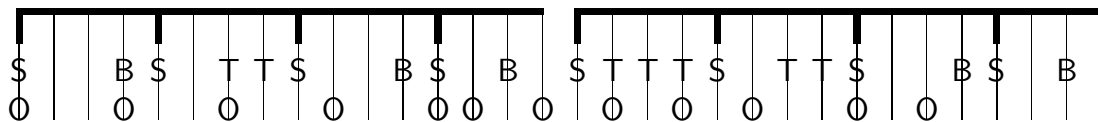
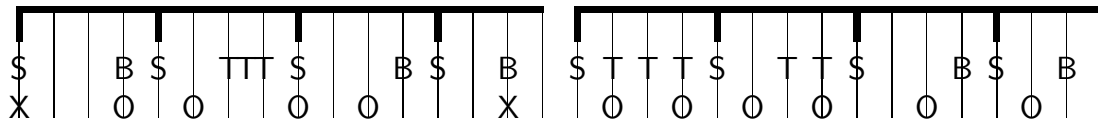
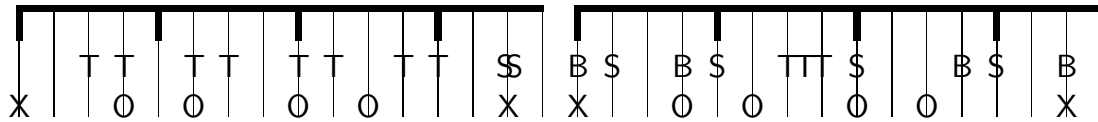
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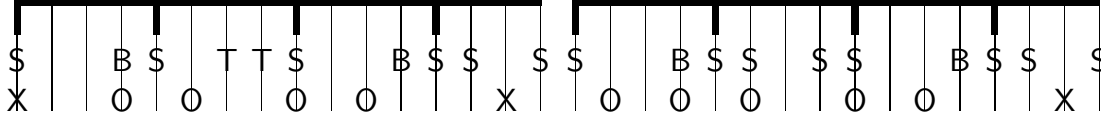
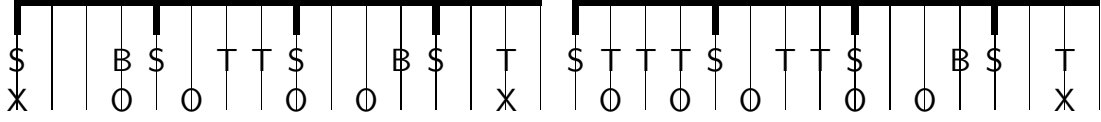
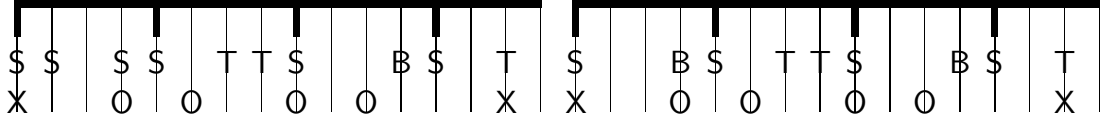
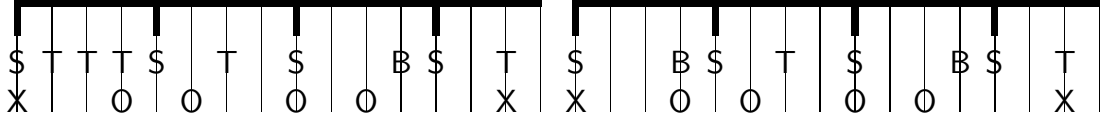
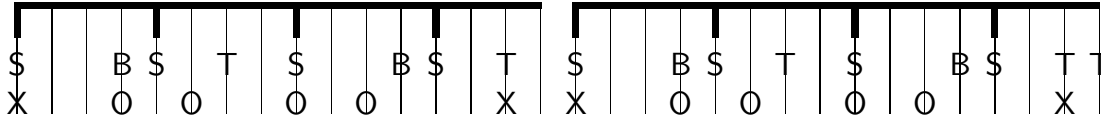
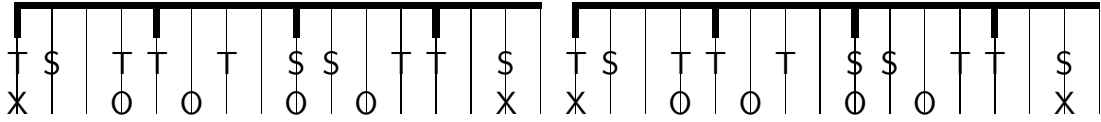
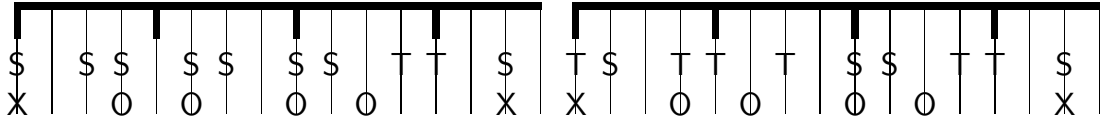
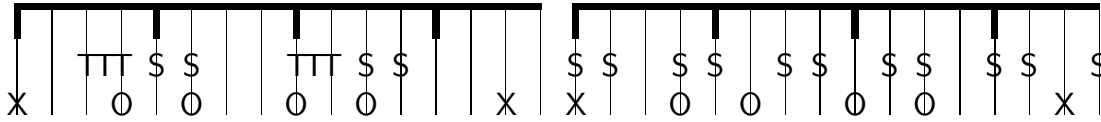
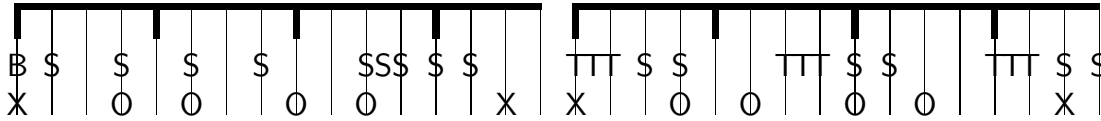
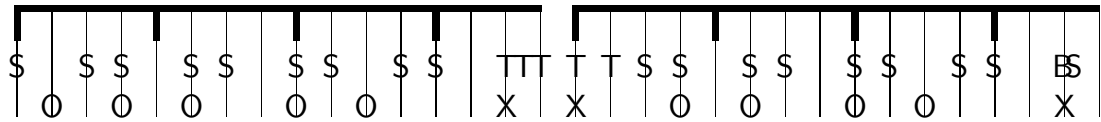
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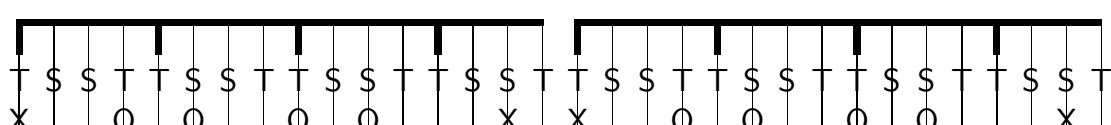
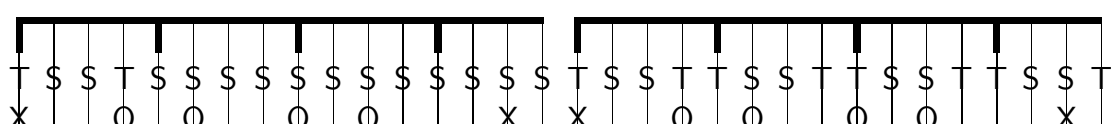
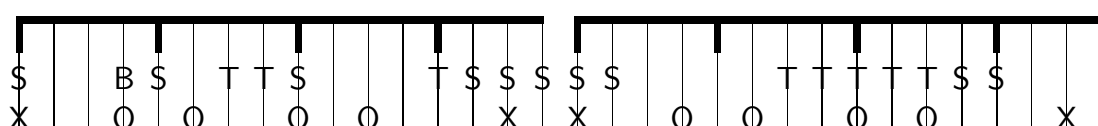
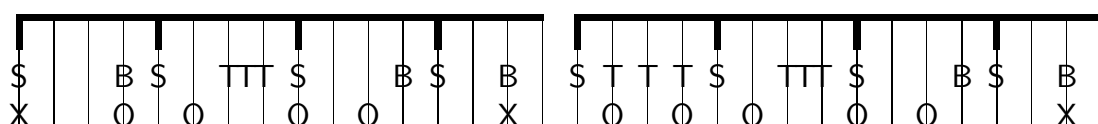
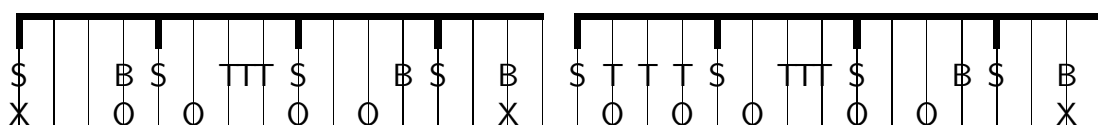
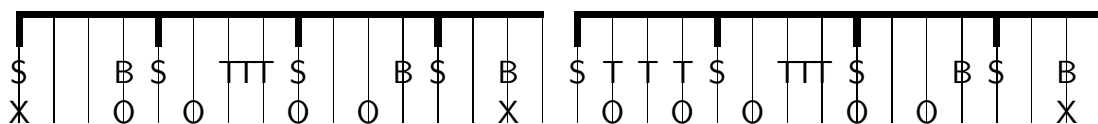
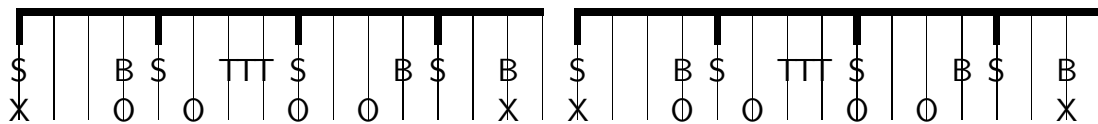
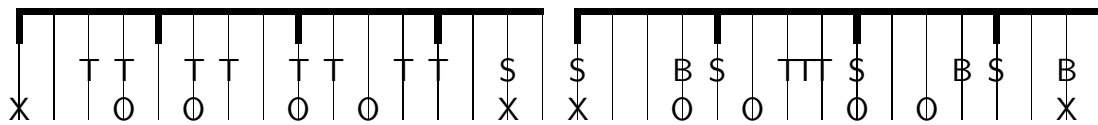
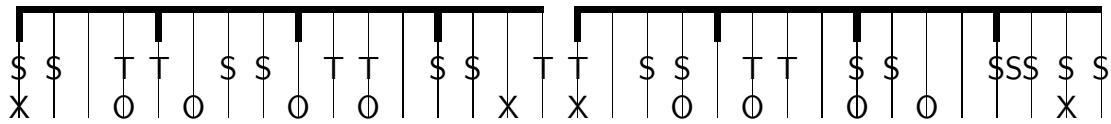
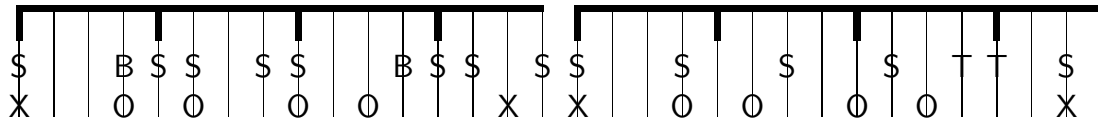
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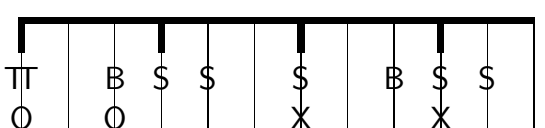
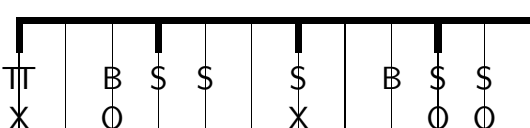
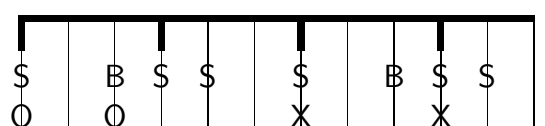
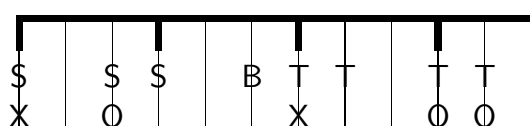
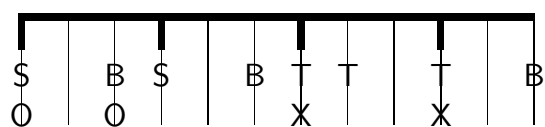
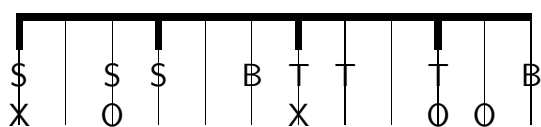
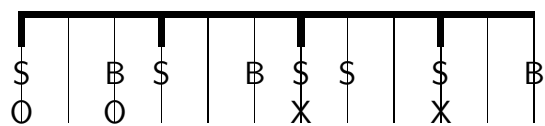
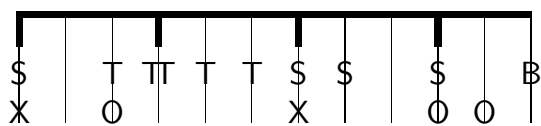
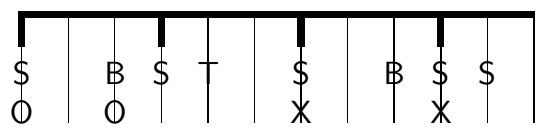
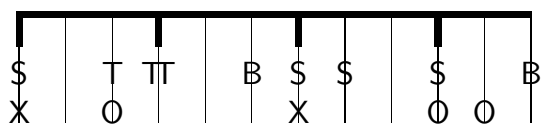
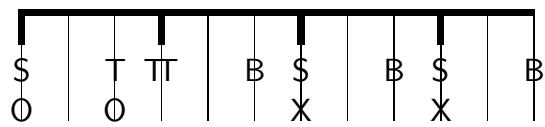
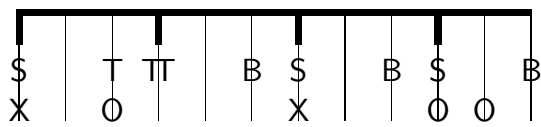
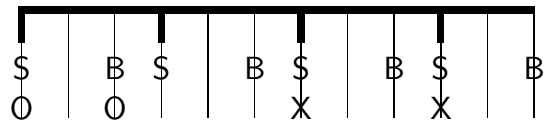
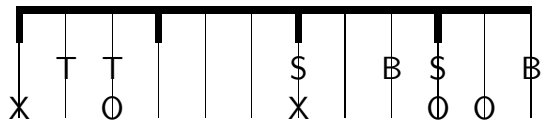
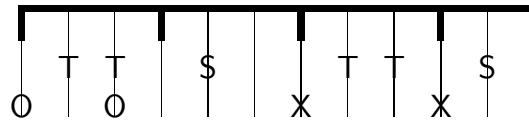
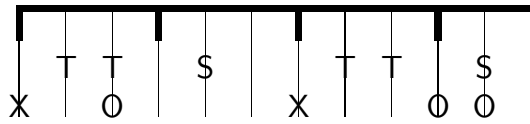
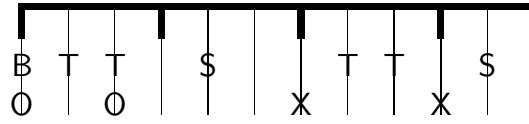
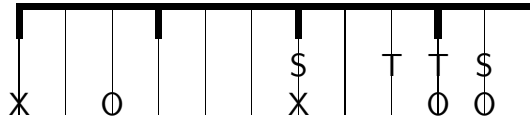
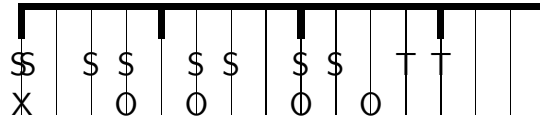
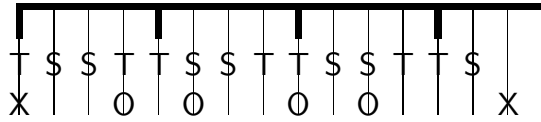
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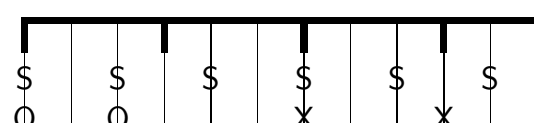
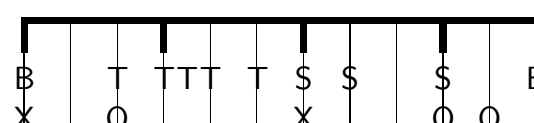
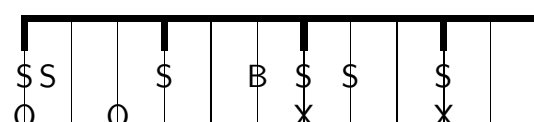
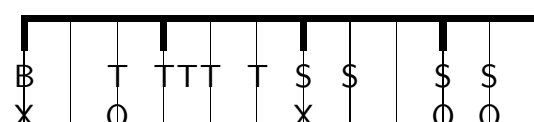
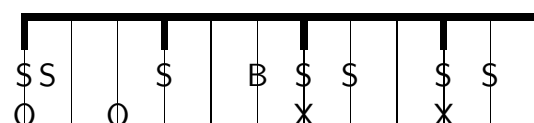
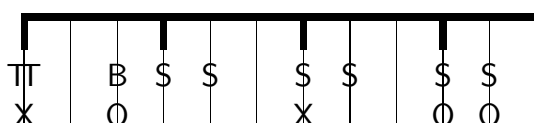
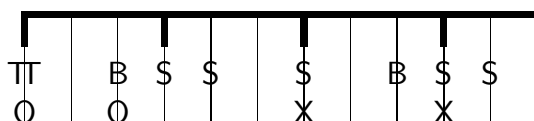
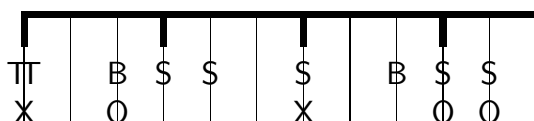
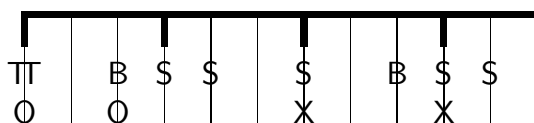
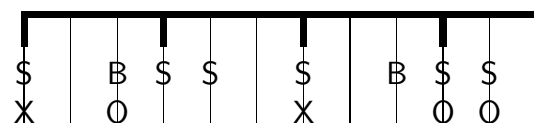
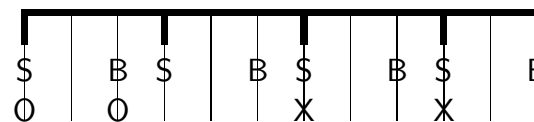
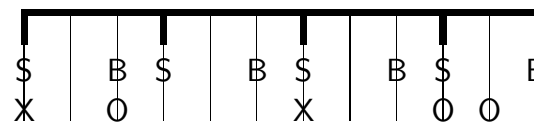
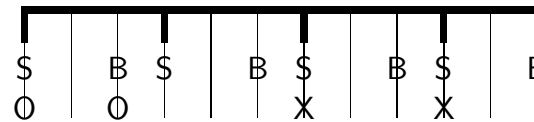
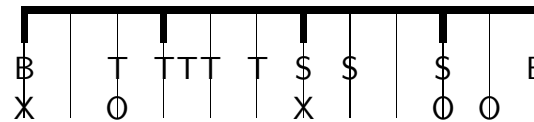
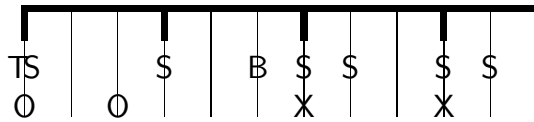
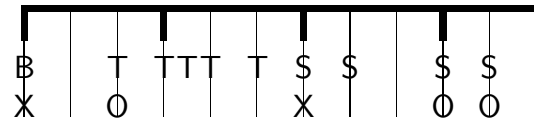
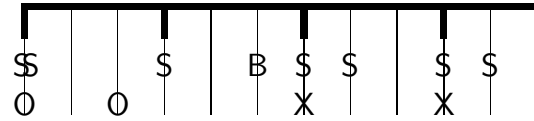
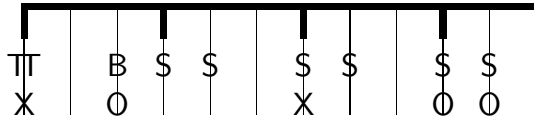
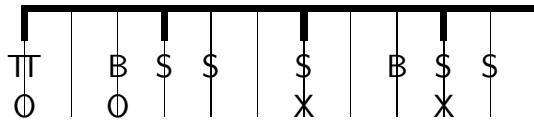
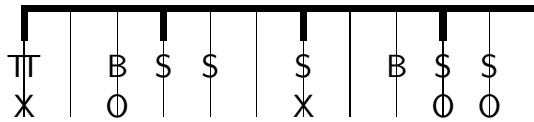
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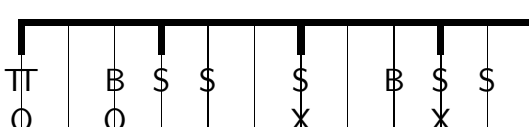
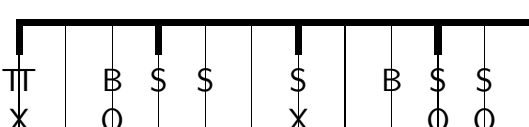
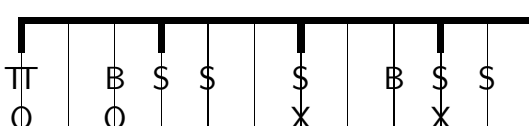
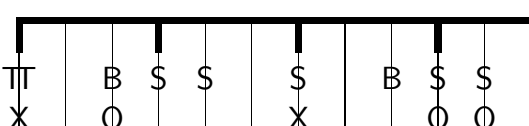
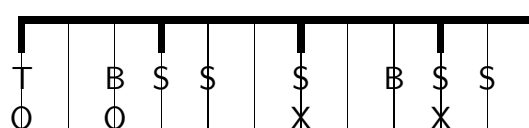
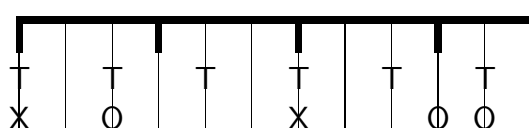
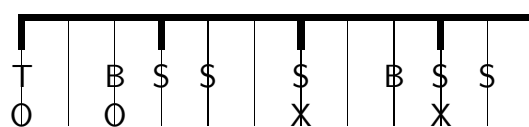
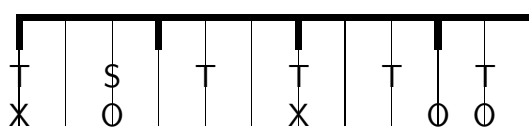
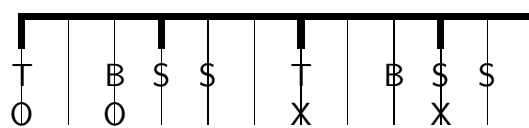
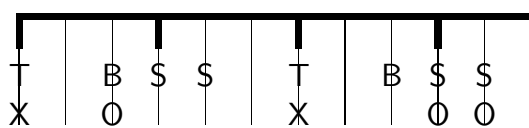
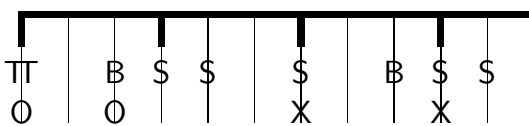
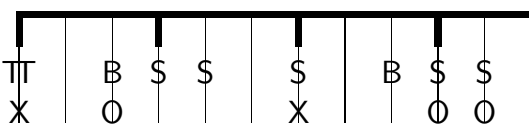
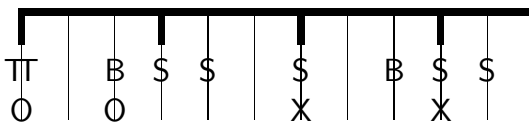
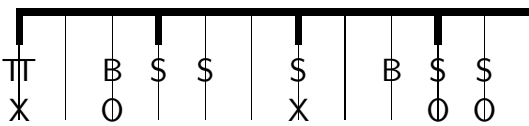
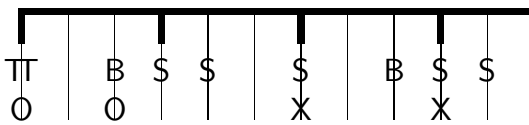
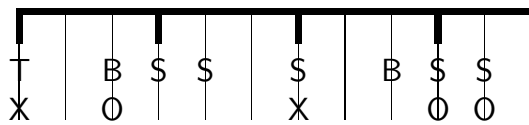
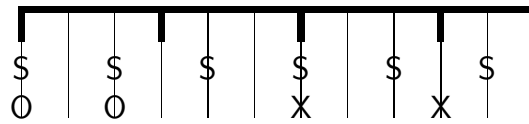
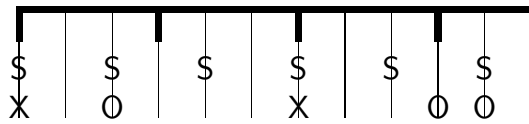
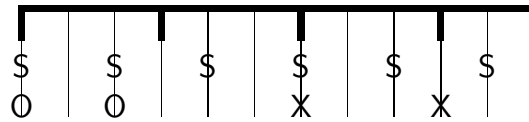
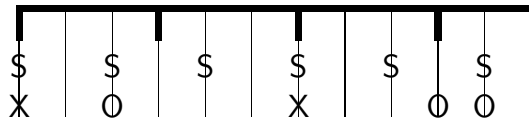
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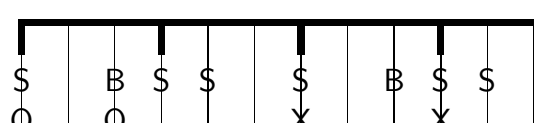
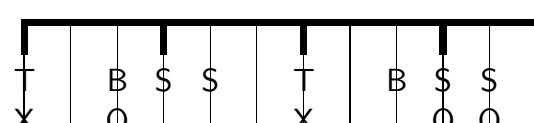
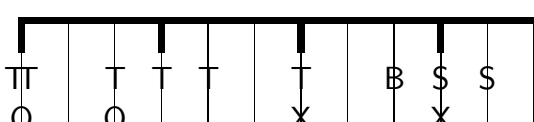
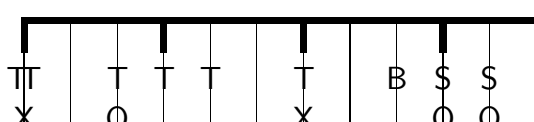
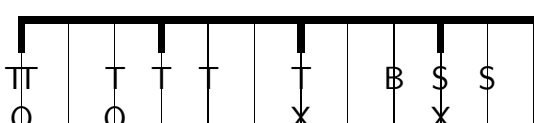
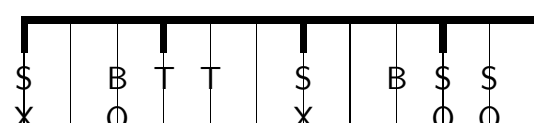
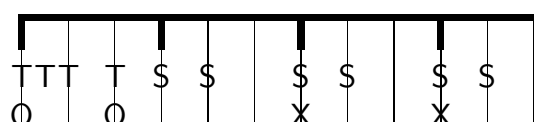
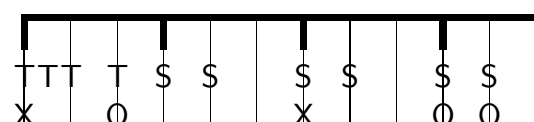
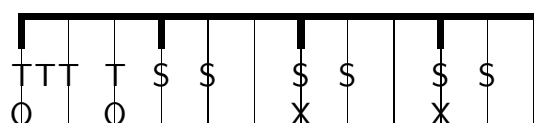
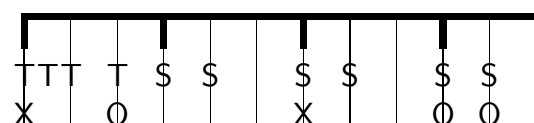
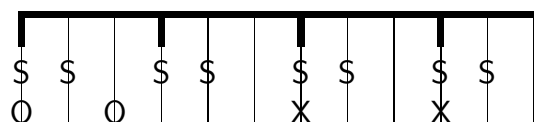
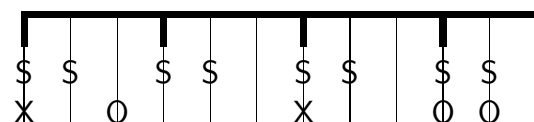
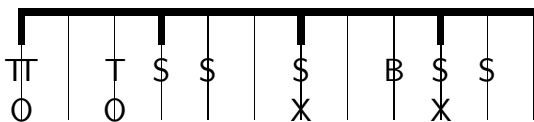
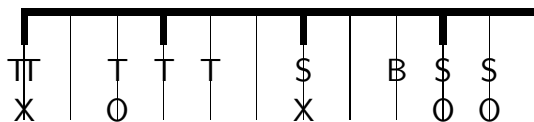
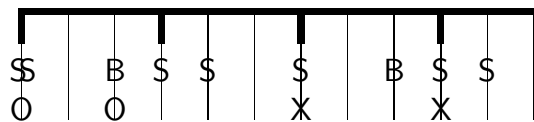
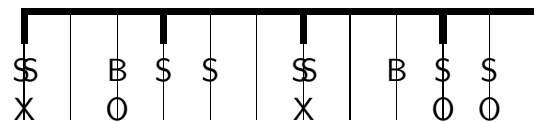
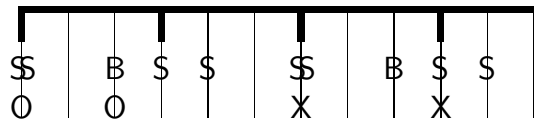
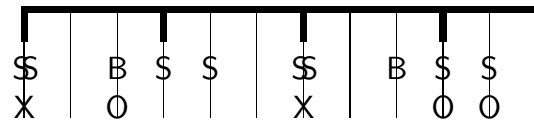
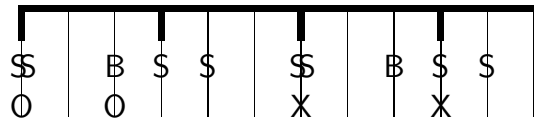
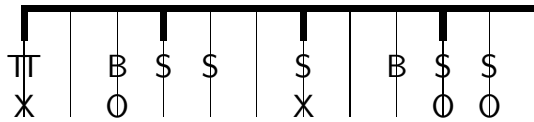




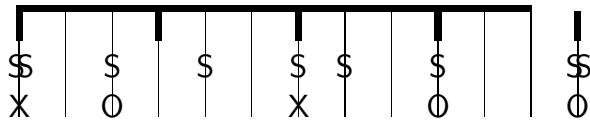




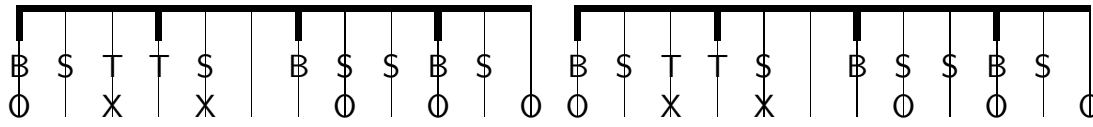
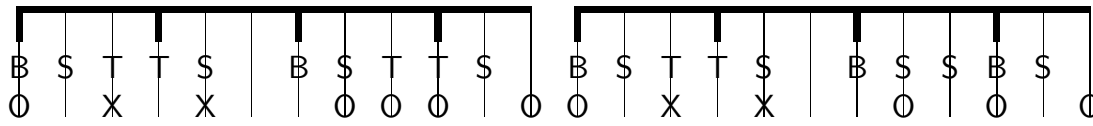
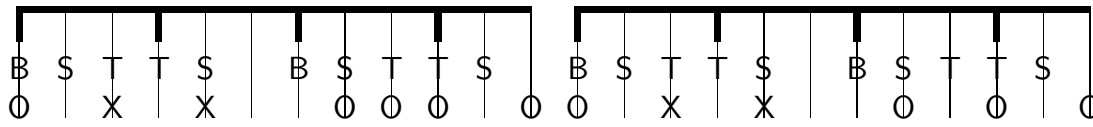
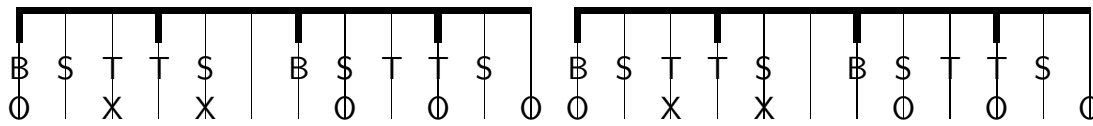
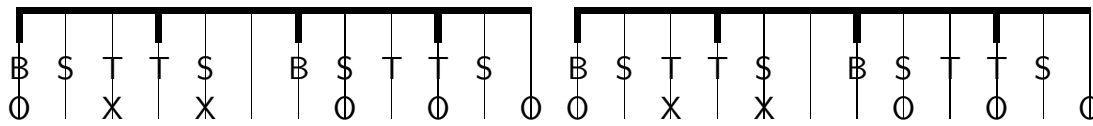
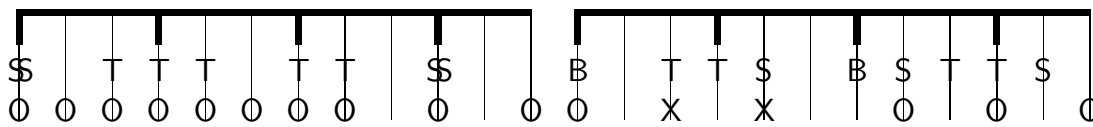
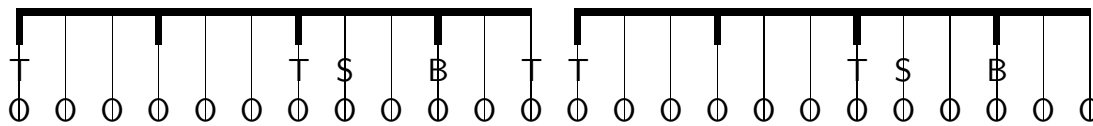
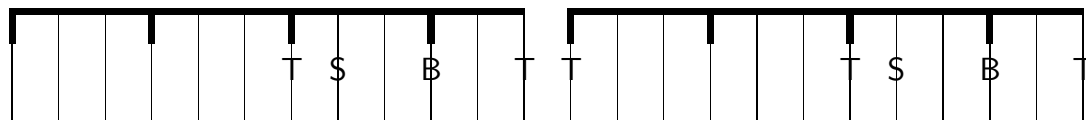


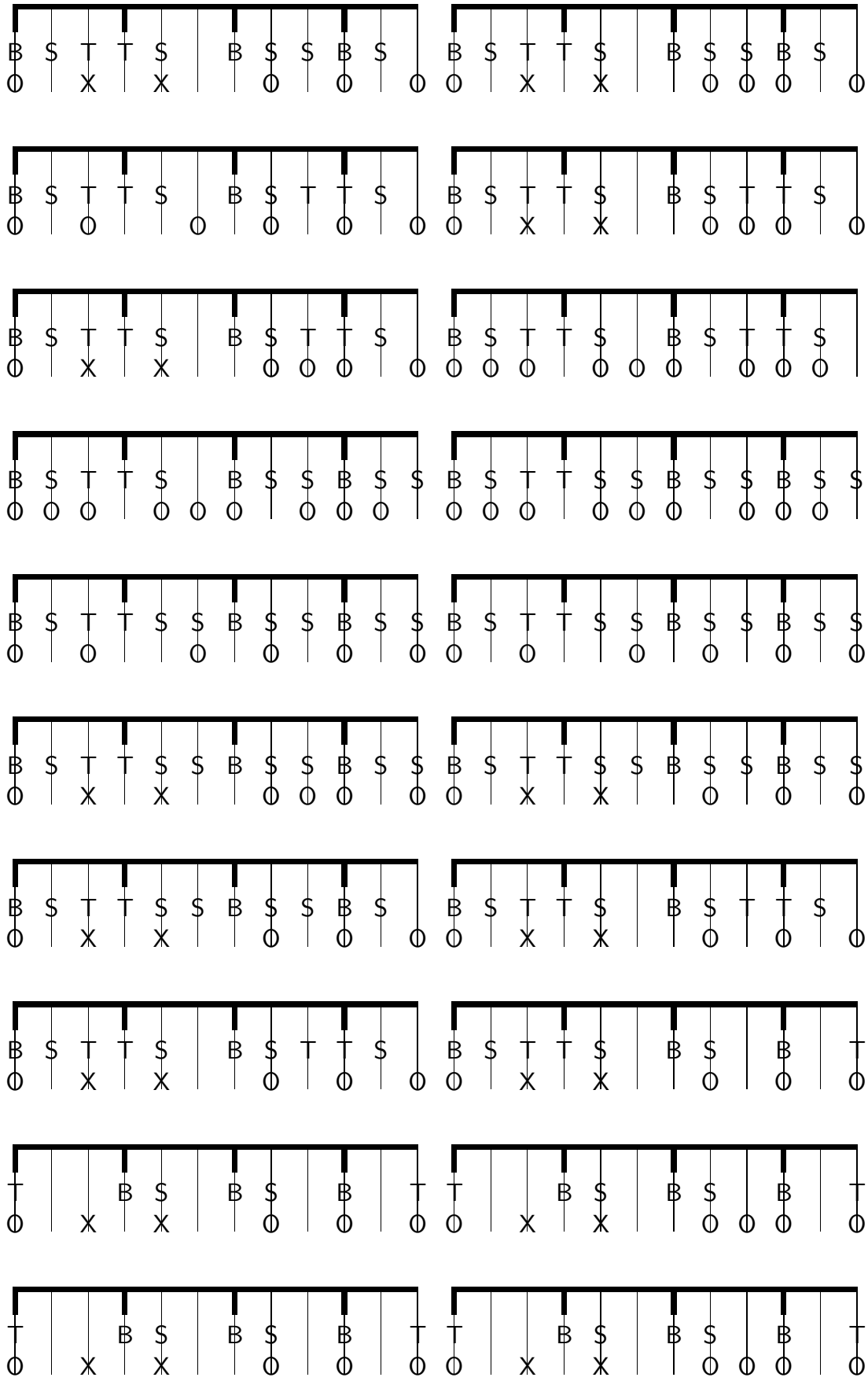


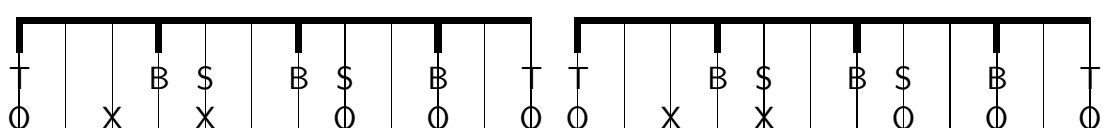
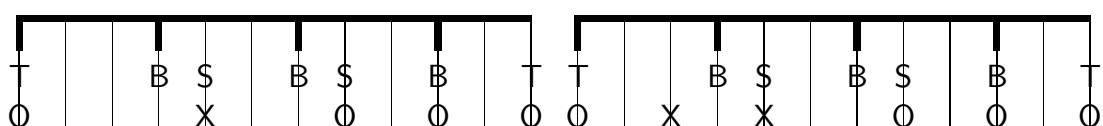
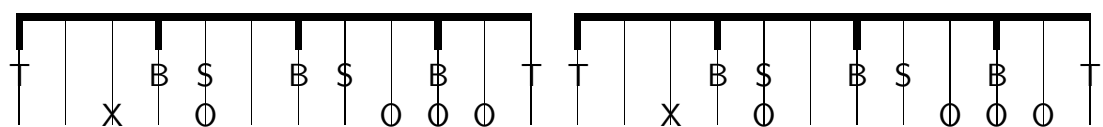
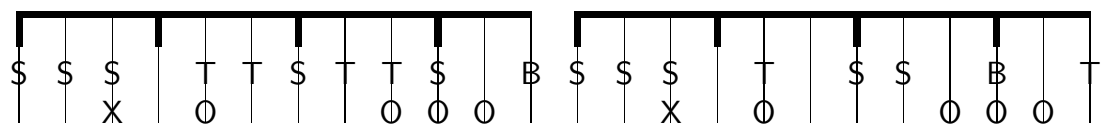
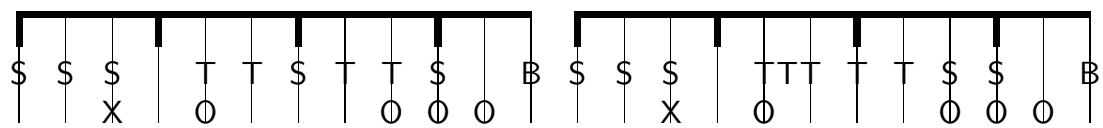
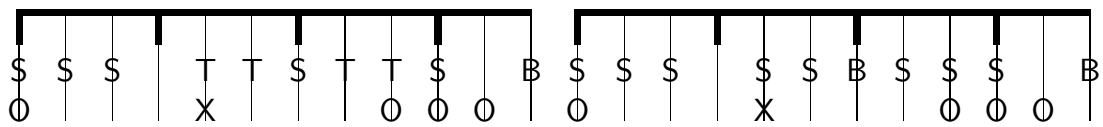
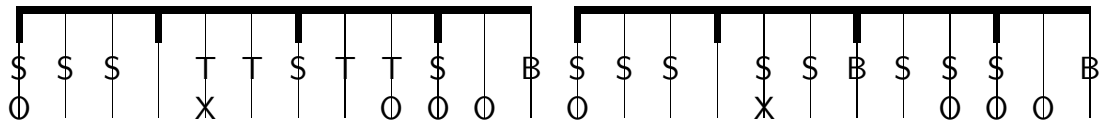
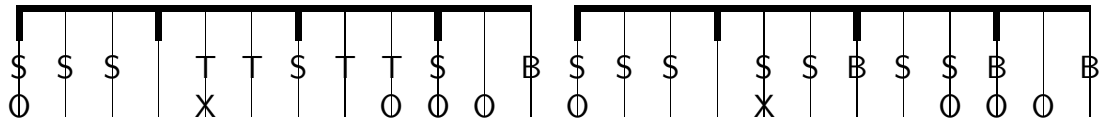
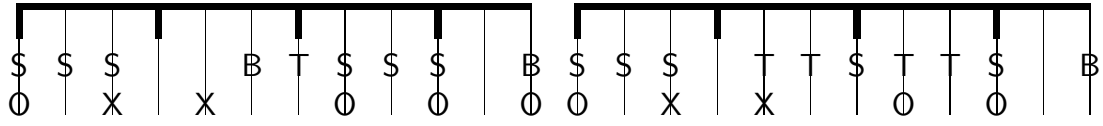
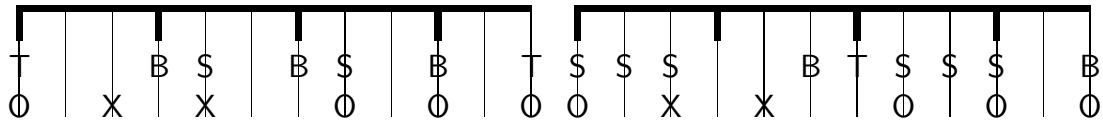
The image displays 20 diagrams arranged in a 10x2 grid. Each diagram consists of a horizontal bar with 10 vertical lines extending downwards. Symbols are placed at the top and bottom of these lines. The symbols used are S, B, T, X, and O. The symbols are arranged in a grid pattern, with 'S' and 'B' alternating in the top row and 'X' and 'O' alternating in the bottom row. The symbols are placed at the top of the lines, and the corresponding symbols are placed at the bottom of the lines. The symbols are arranged in a grid pattern, with 'S' and 'B' alternating in the top row and 'X' and 'O' alternating in the bottom row. The symbols are placed at the top of the lines, and the corresponding symbols are placed at the bottom of the lines.

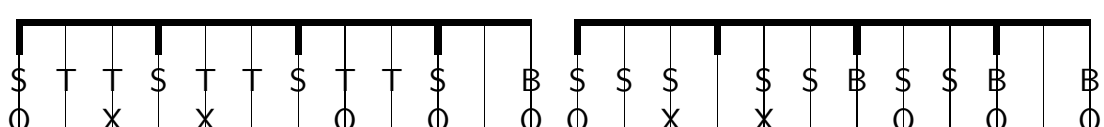
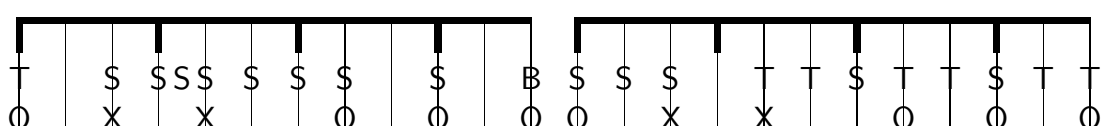
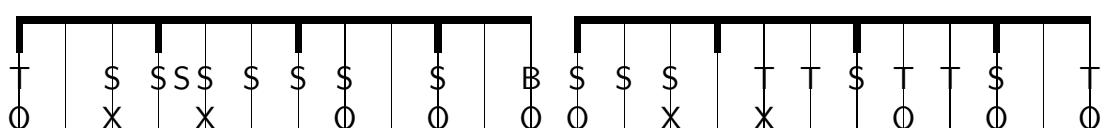
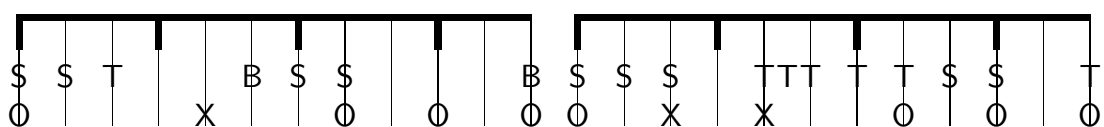
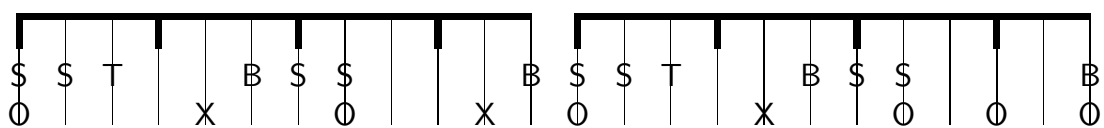
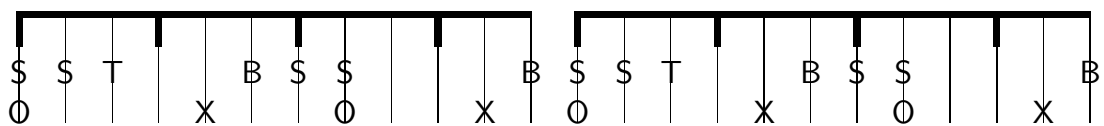
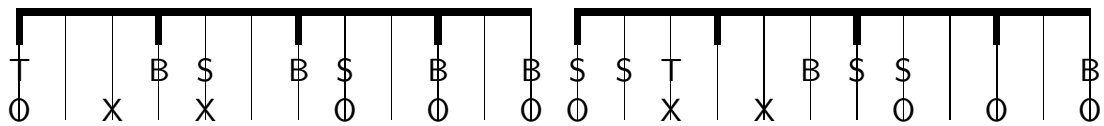
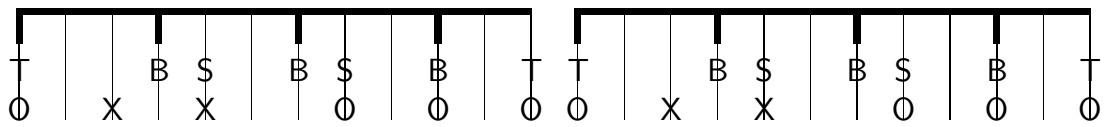
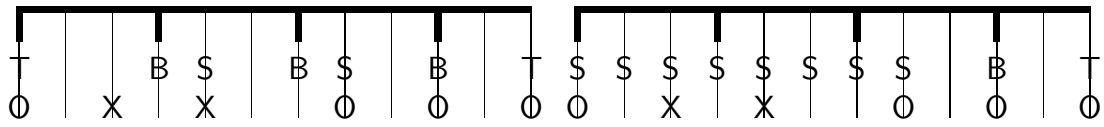
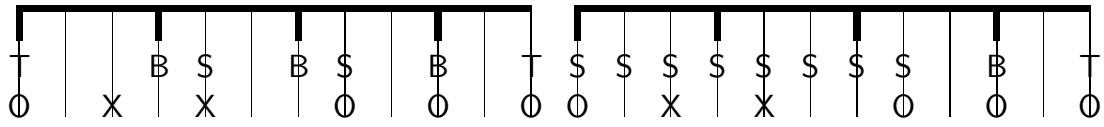


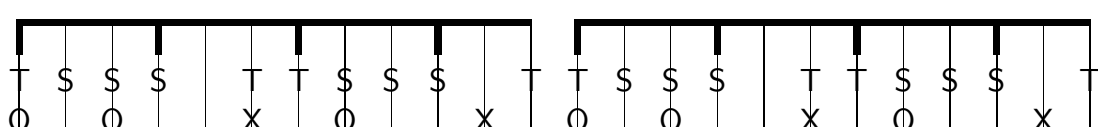
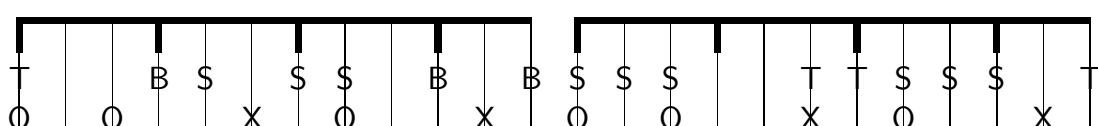
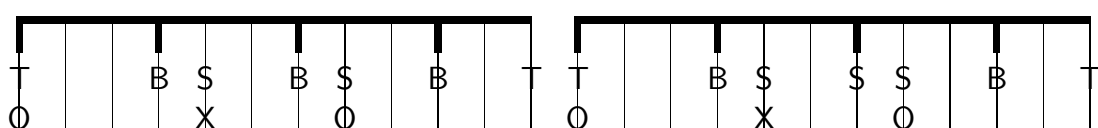
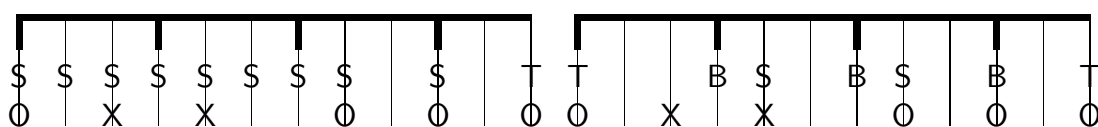
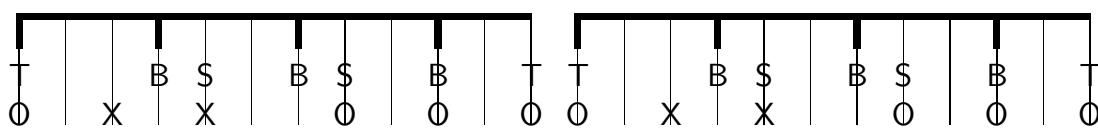
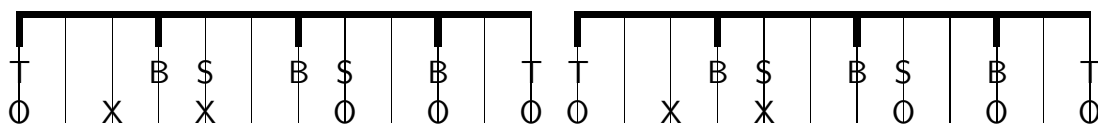
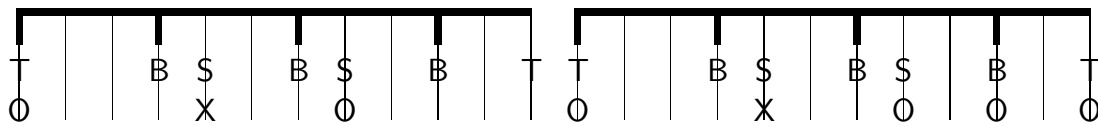
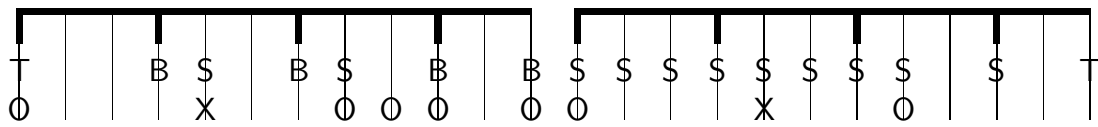
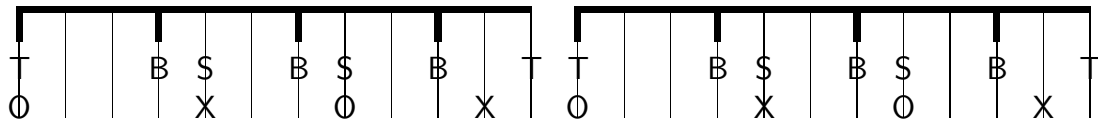
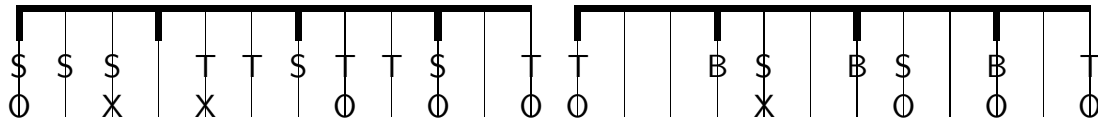
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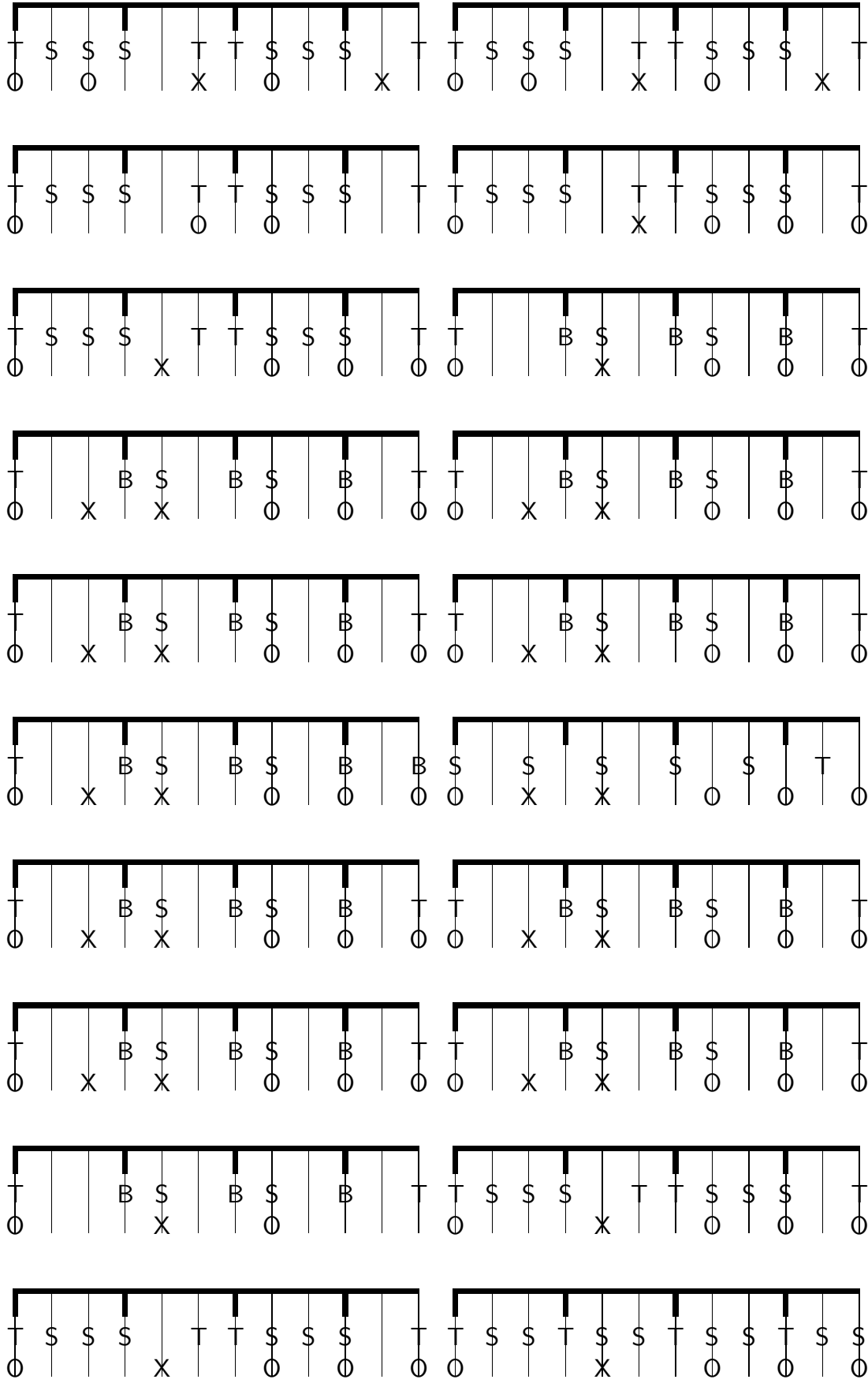


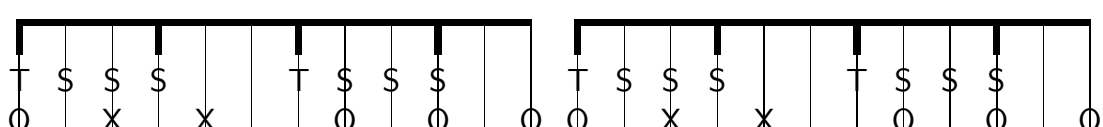
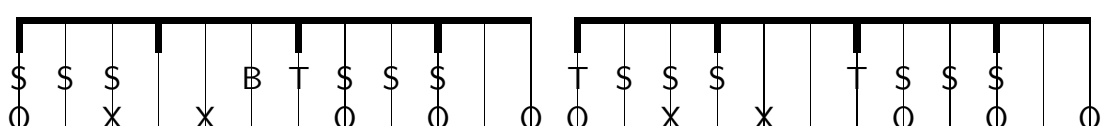
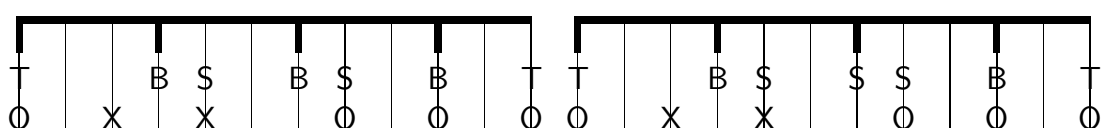
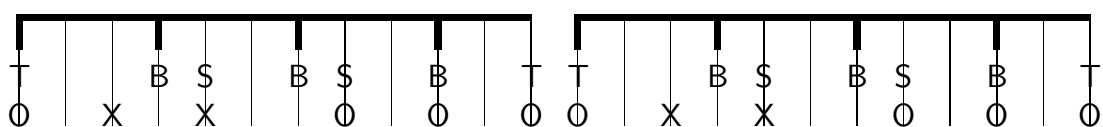
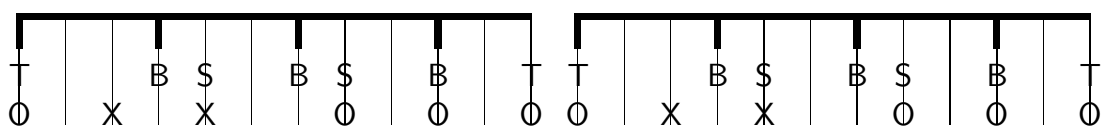
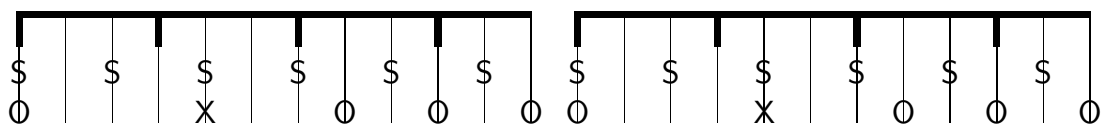
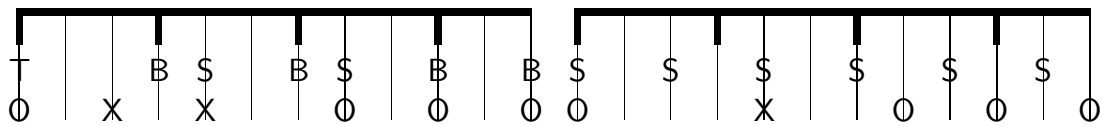
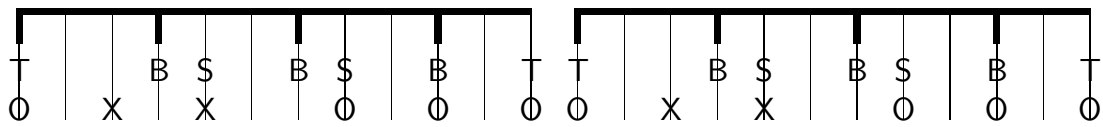
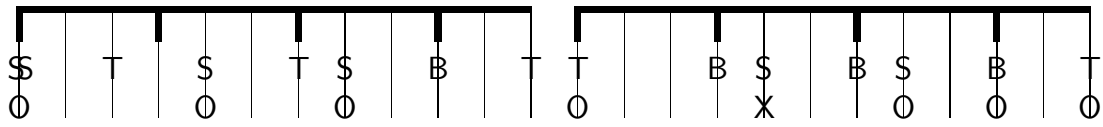
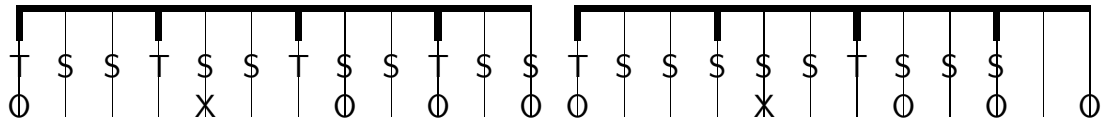


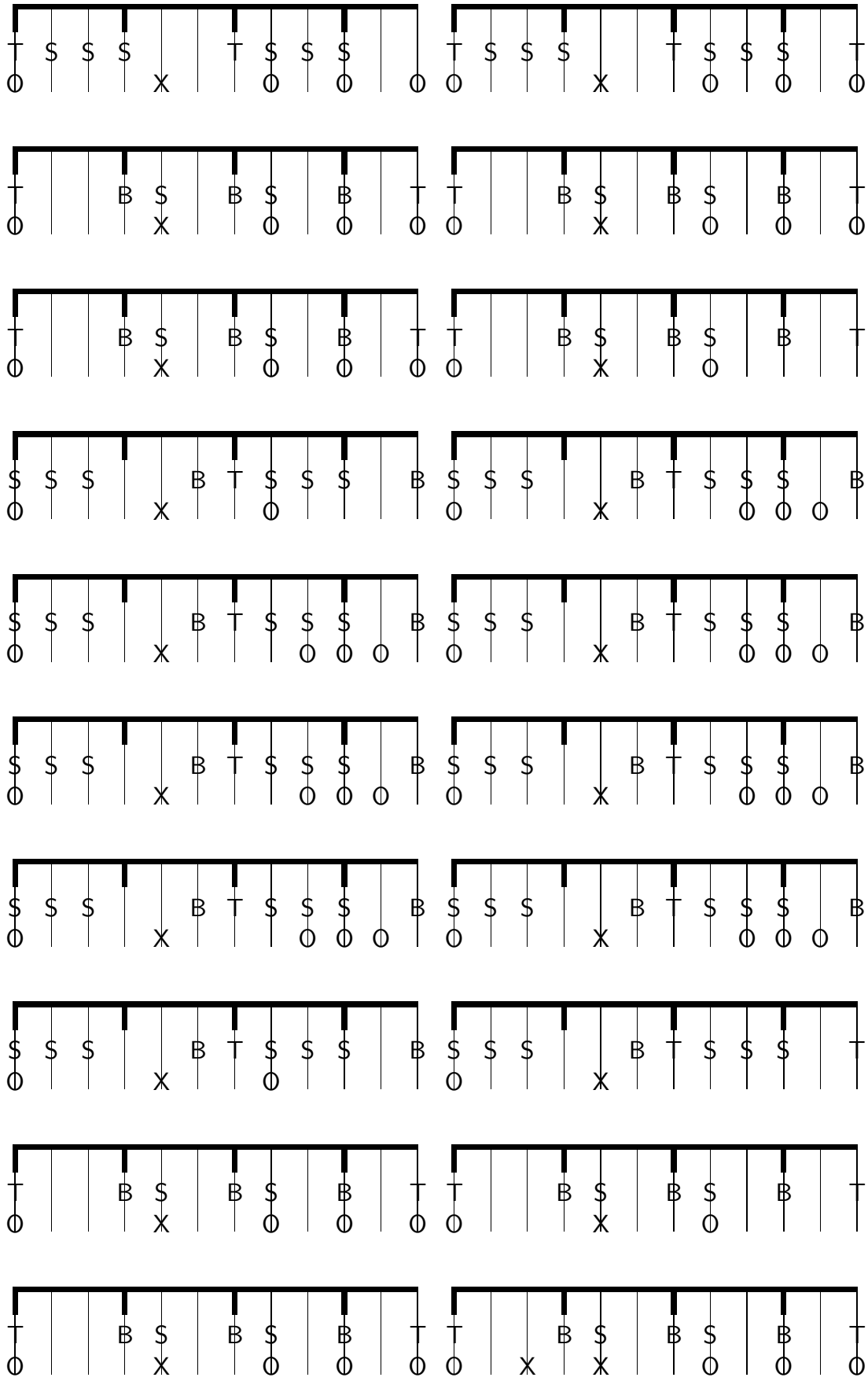


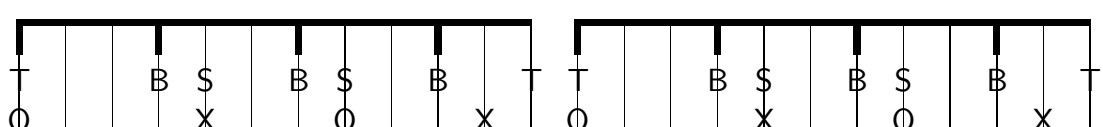
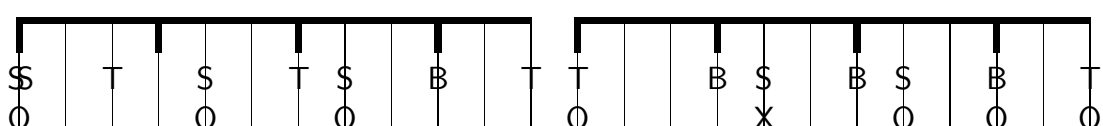
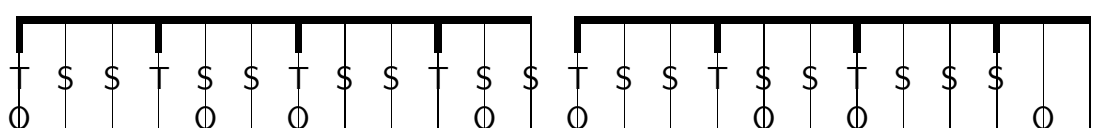
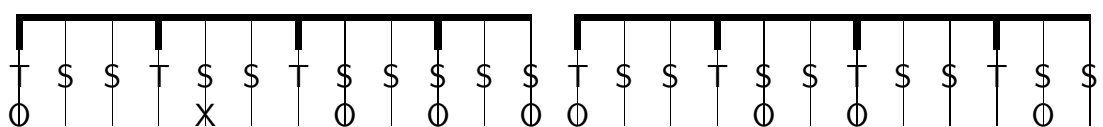
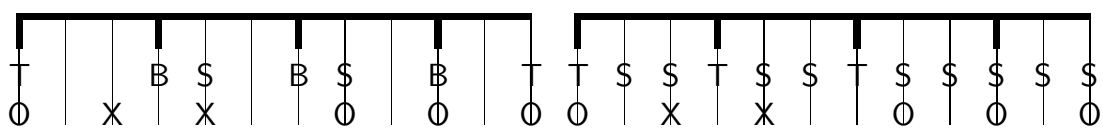
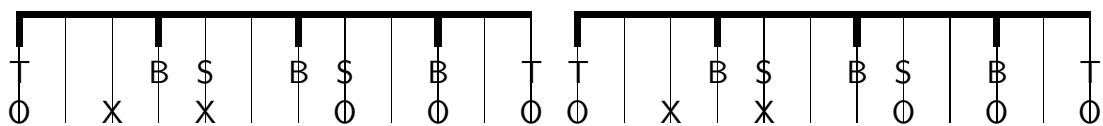
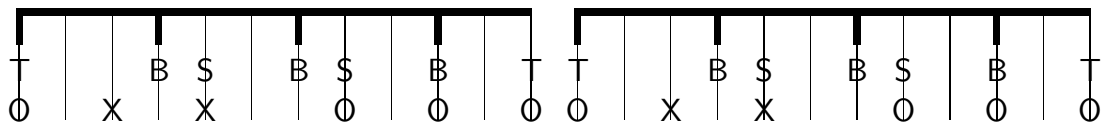
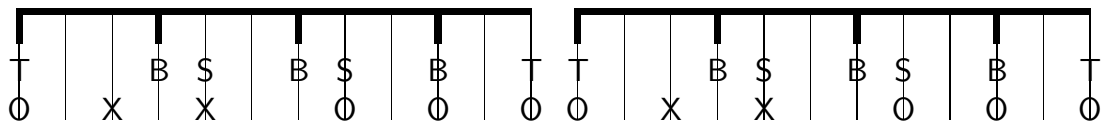
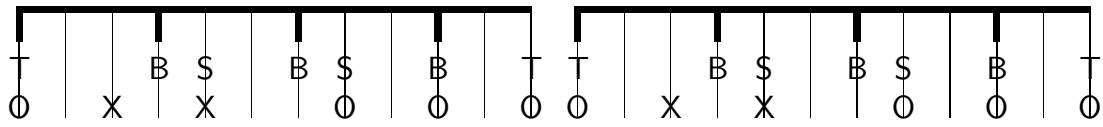
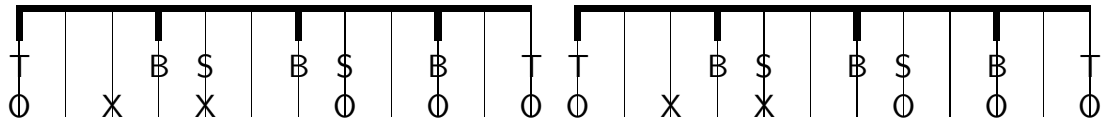


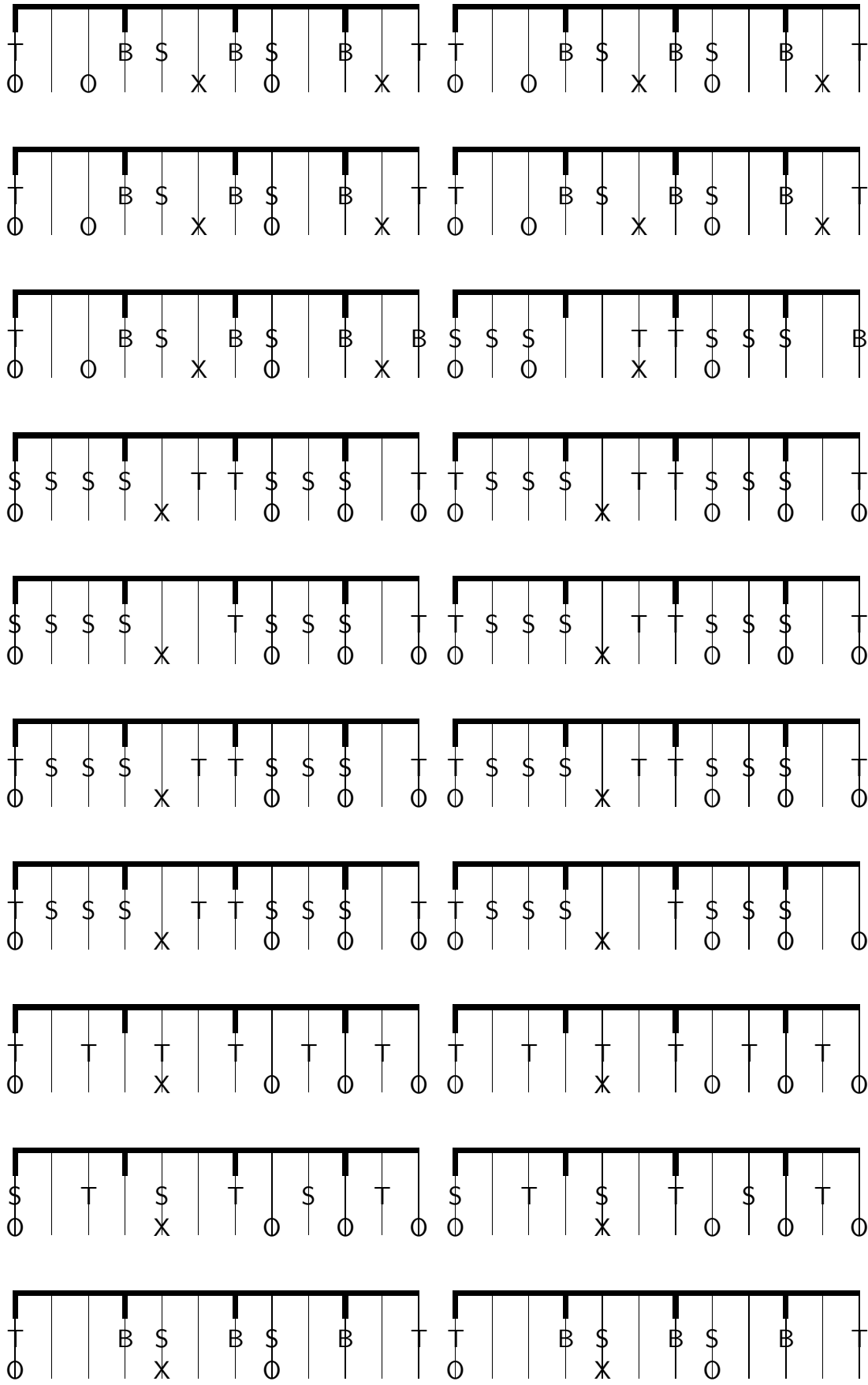


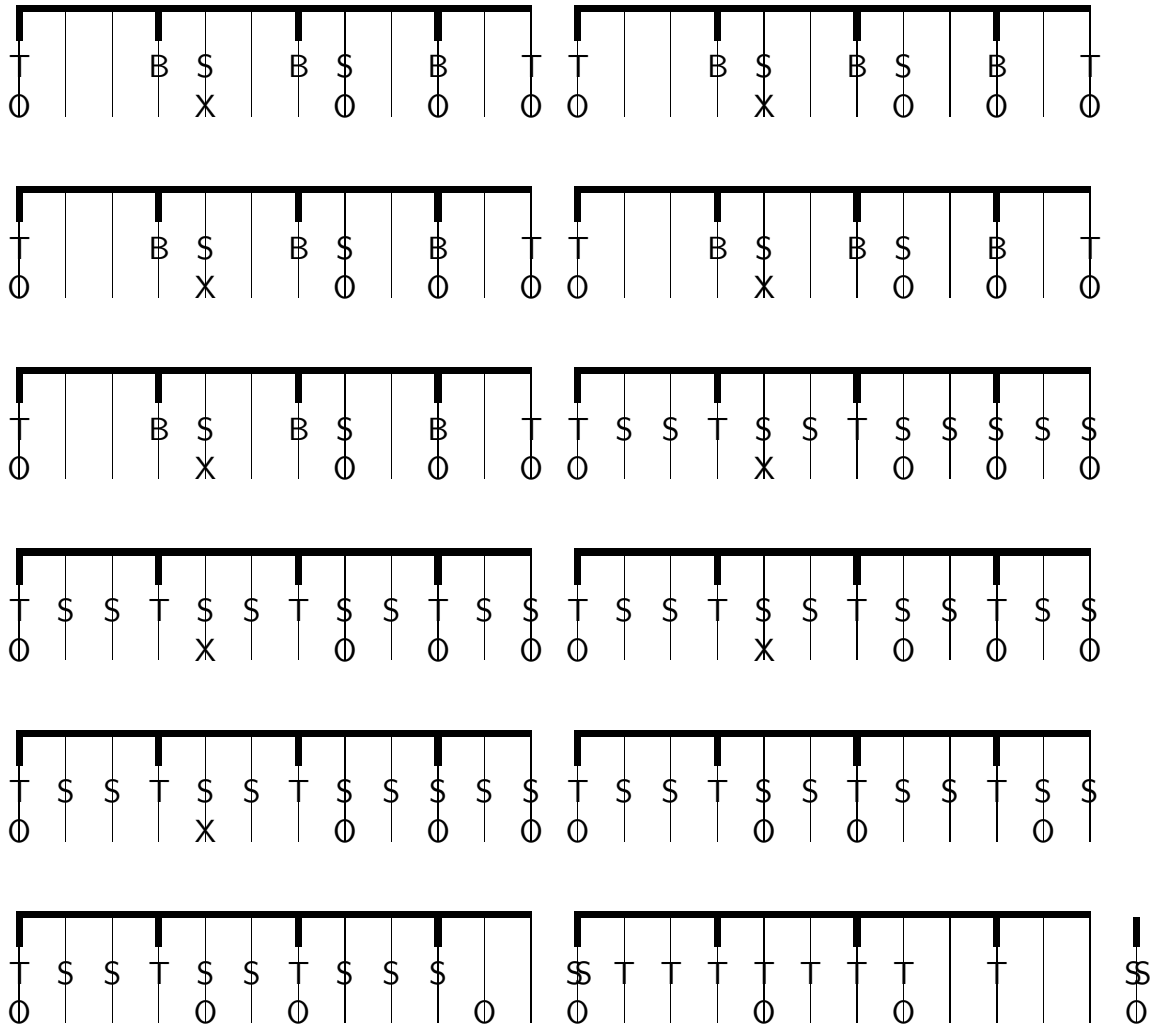




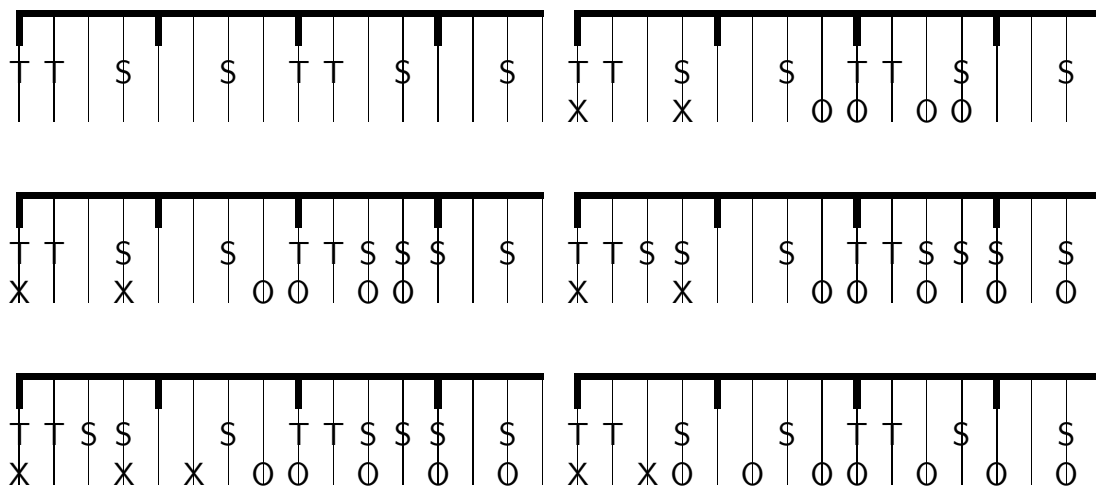


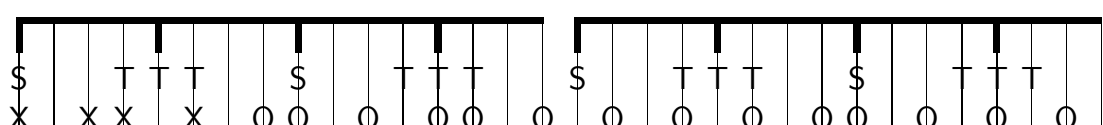
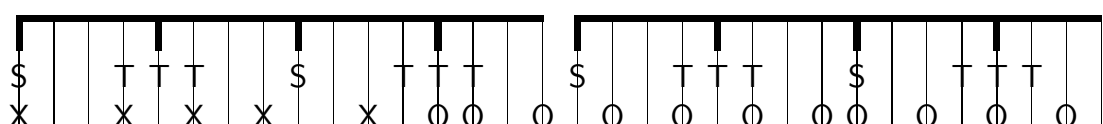
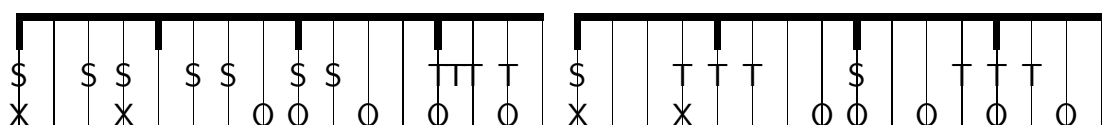
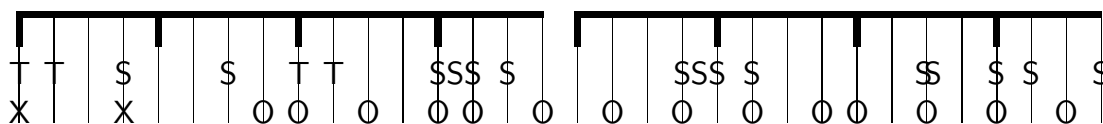
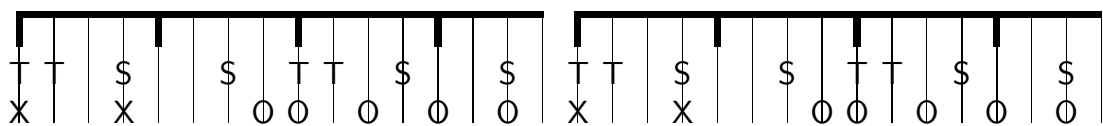
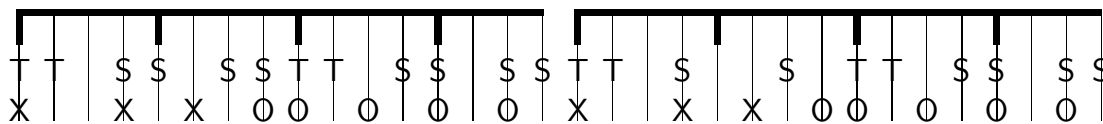
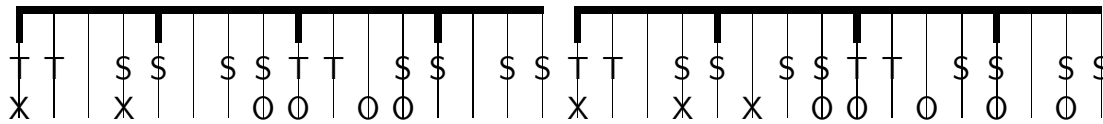
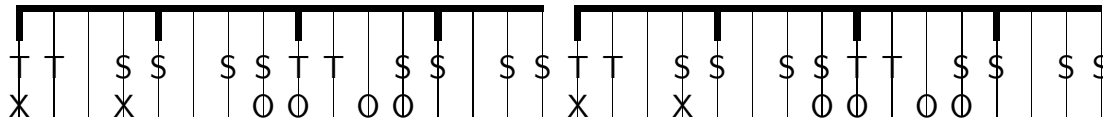
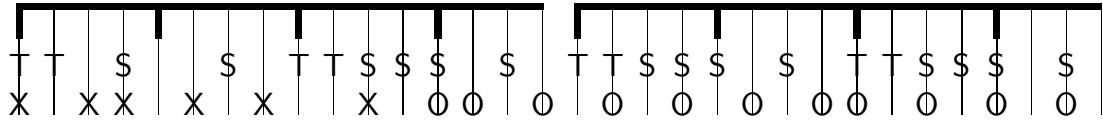
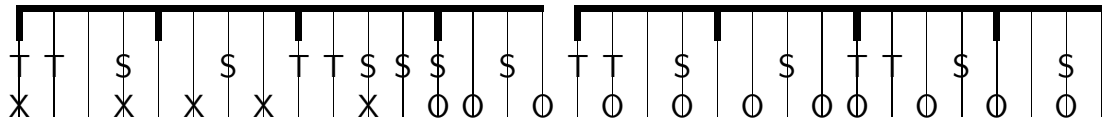


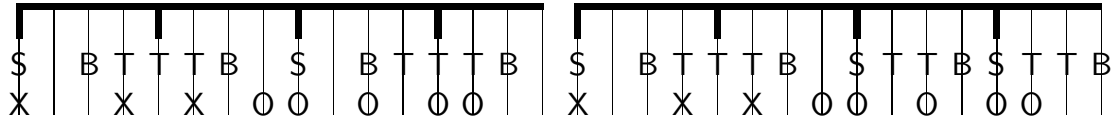
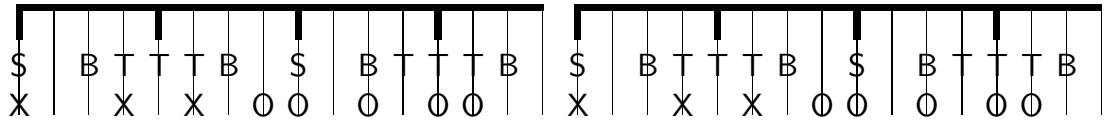
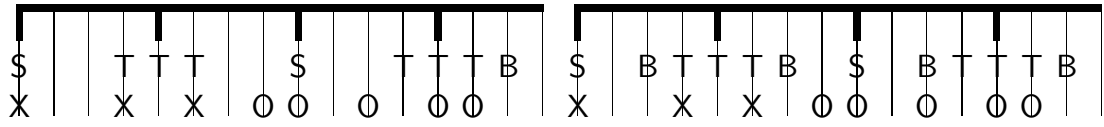
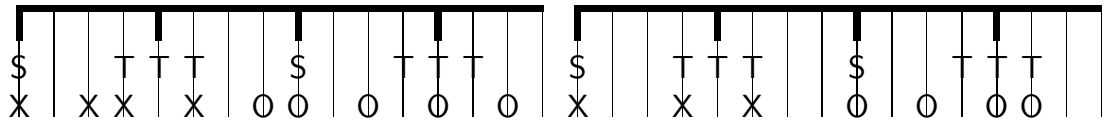
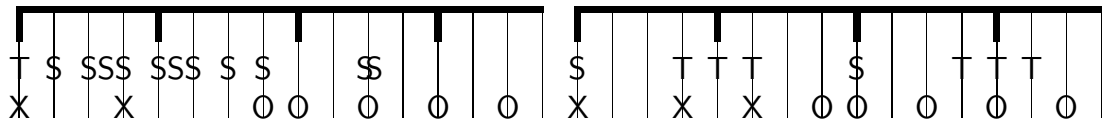
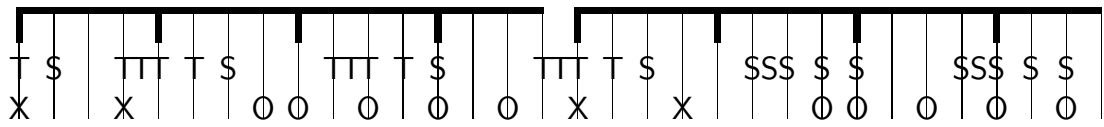
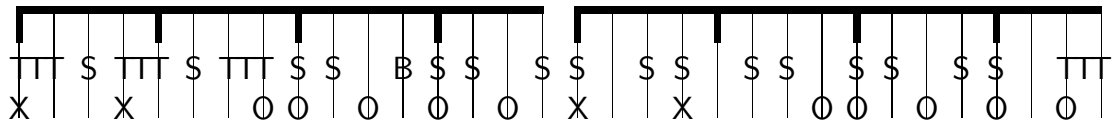
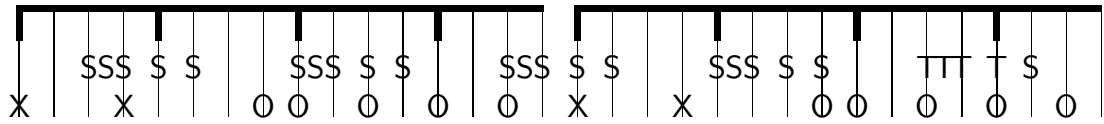
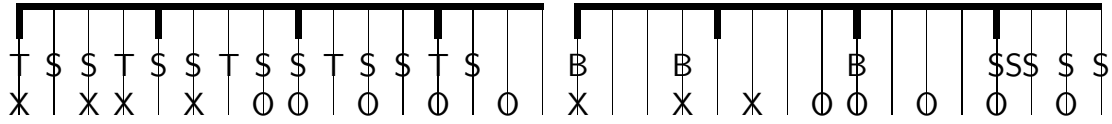
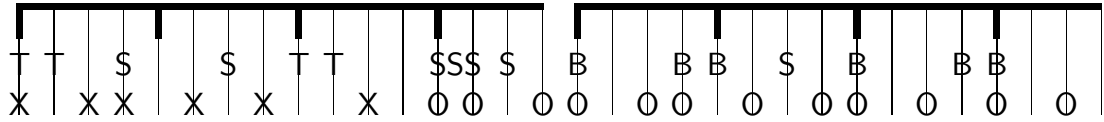


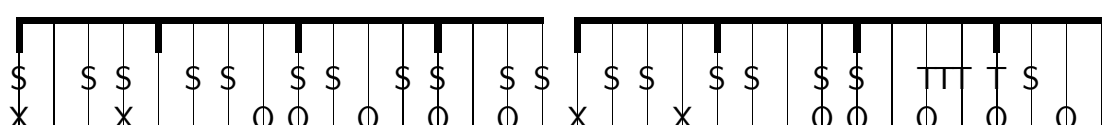
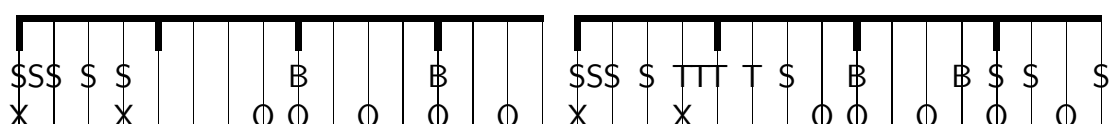
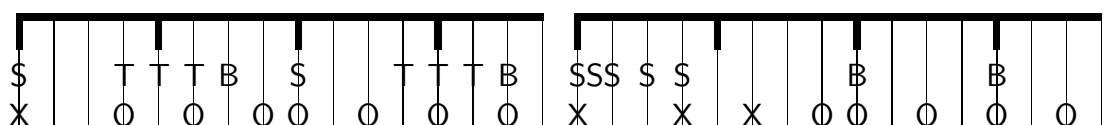
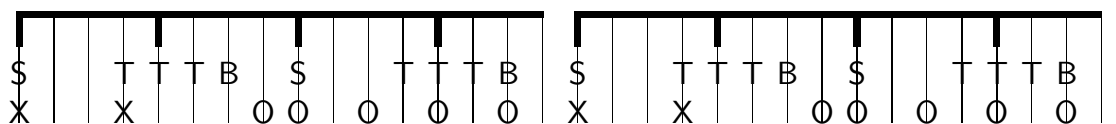
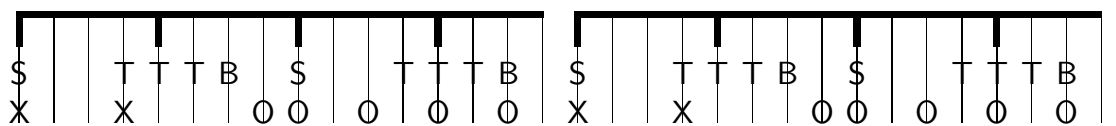
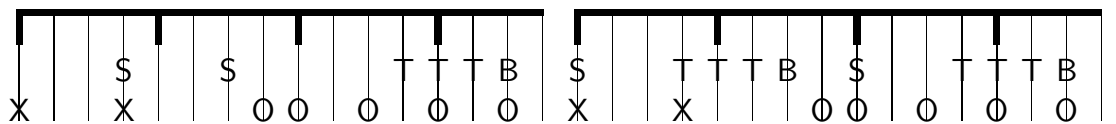
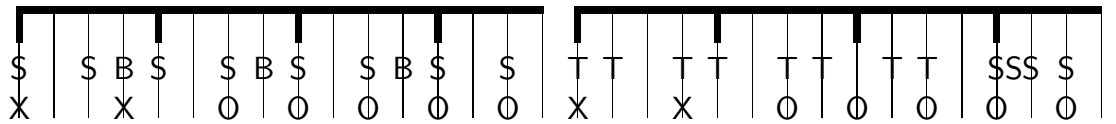
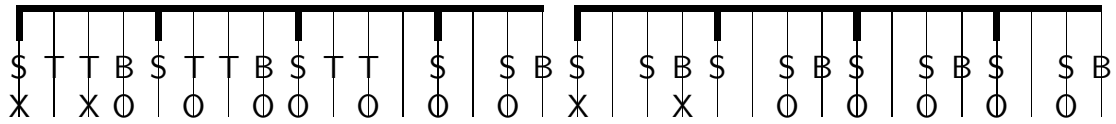
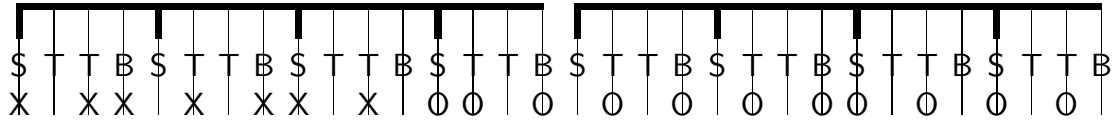
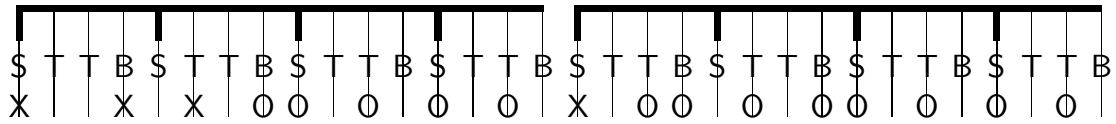


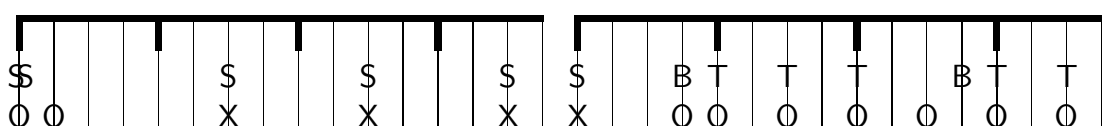
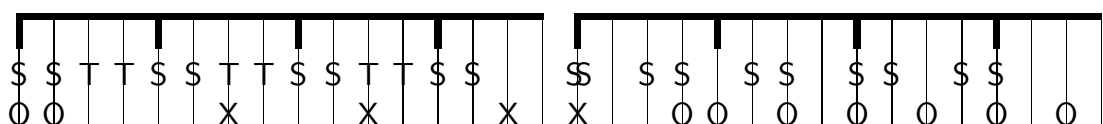
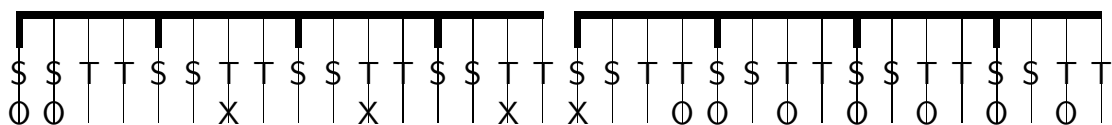
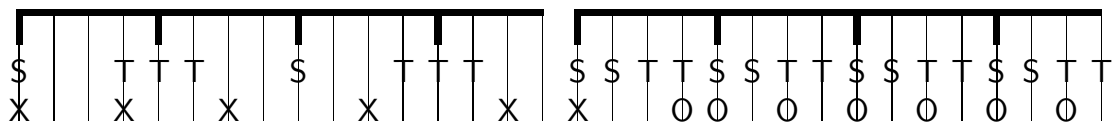
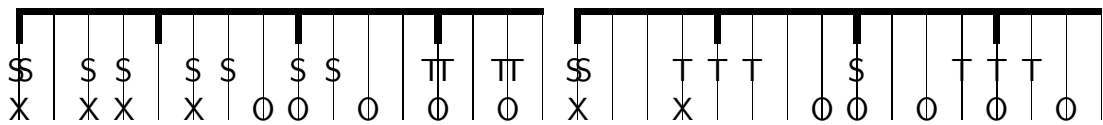
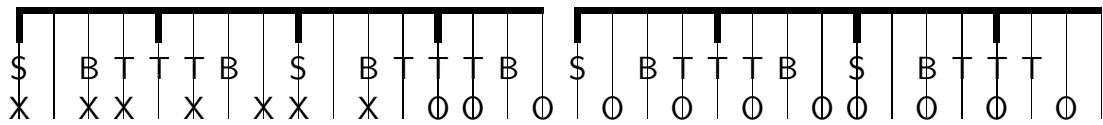
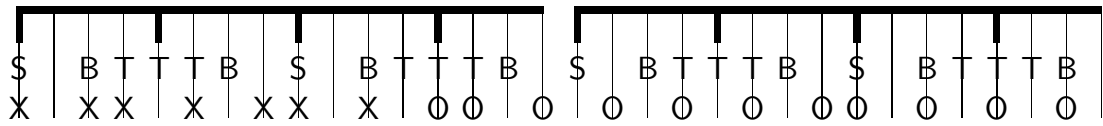
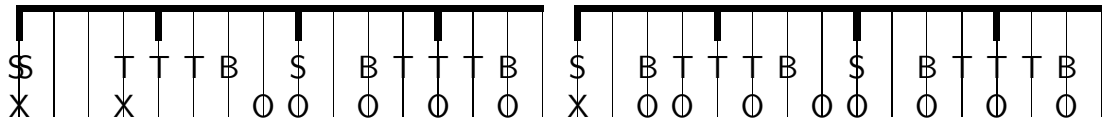
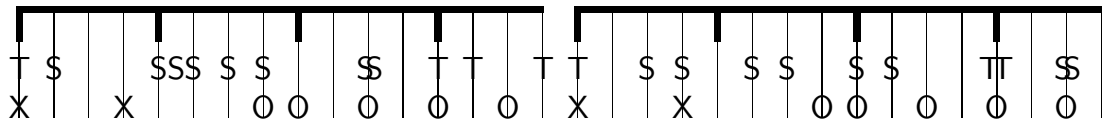
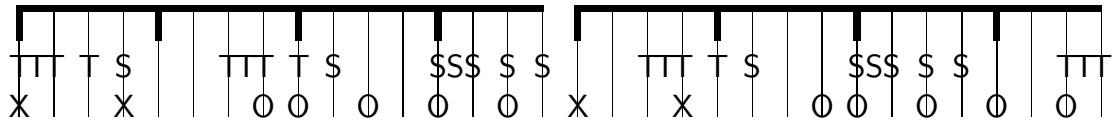
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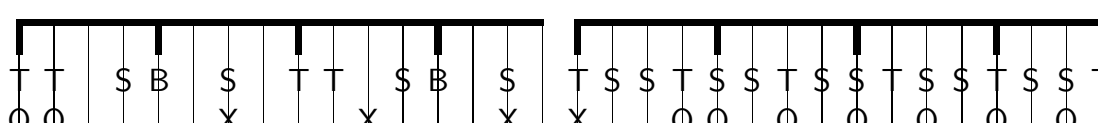
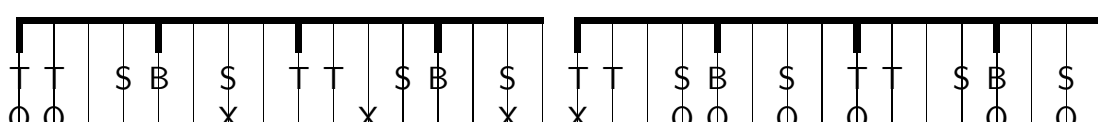
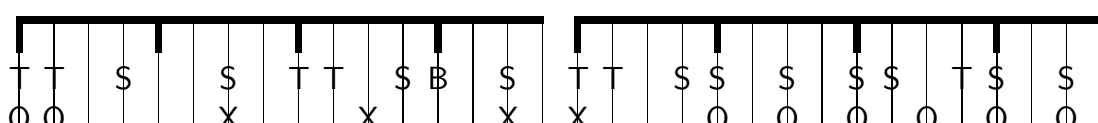
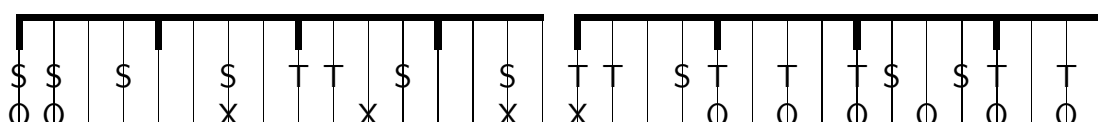
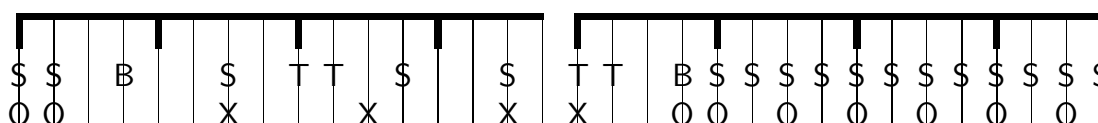
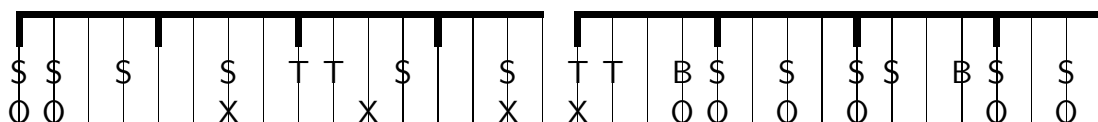
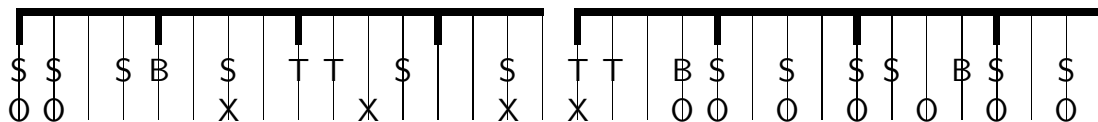
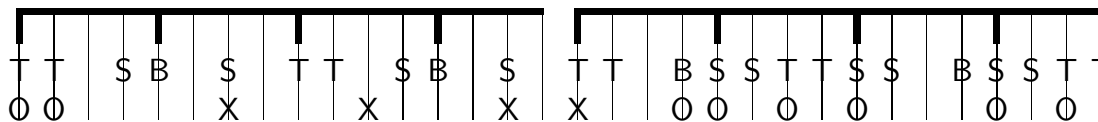
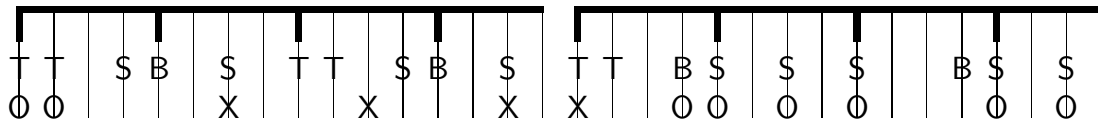
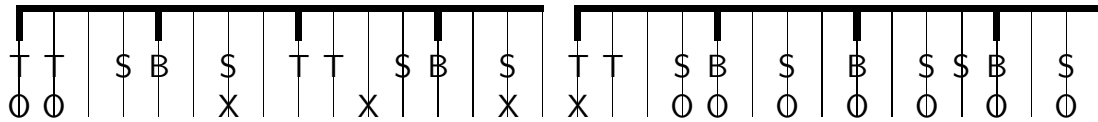


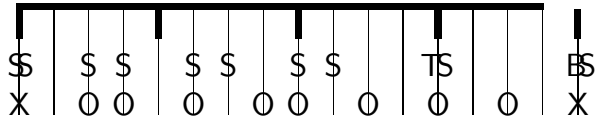
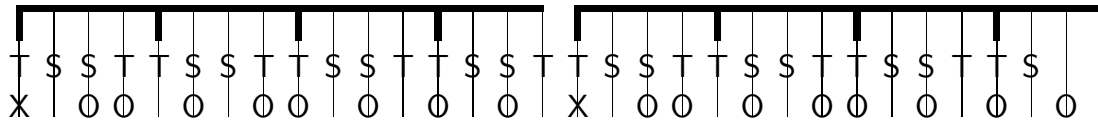




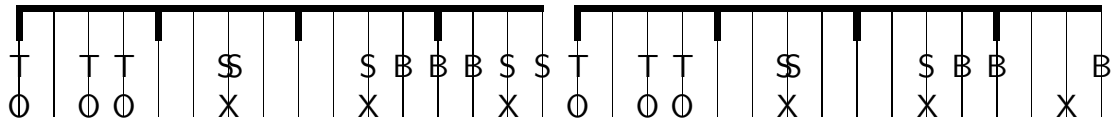
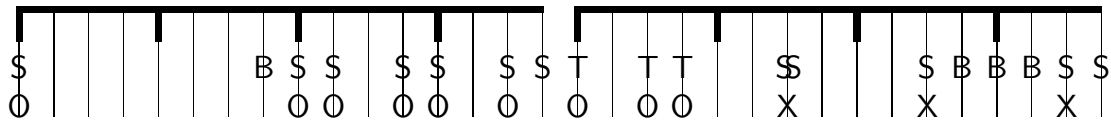
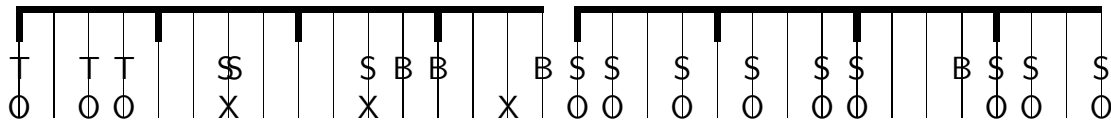
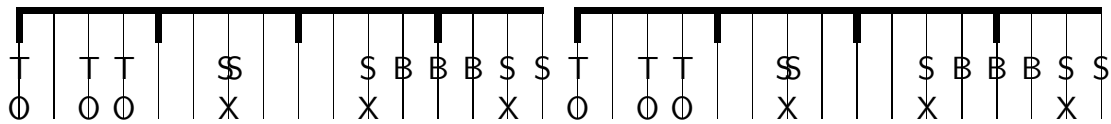
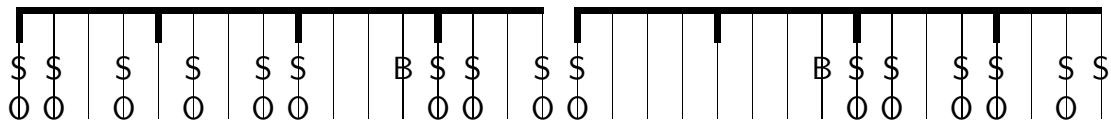
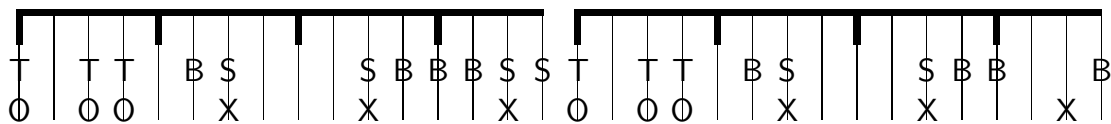
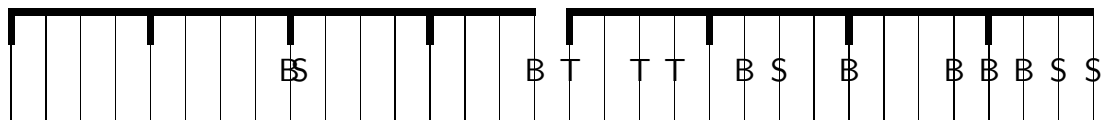


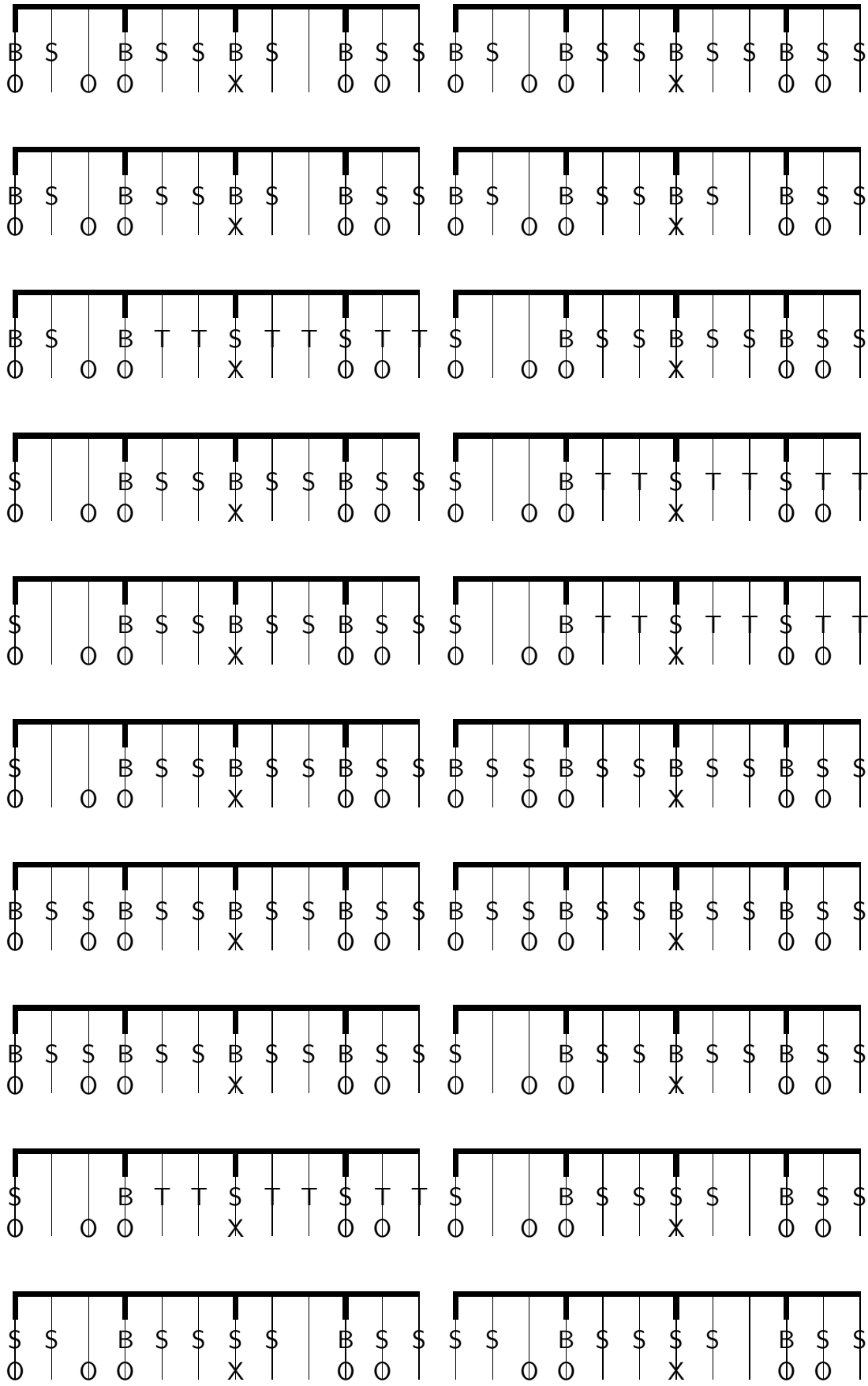


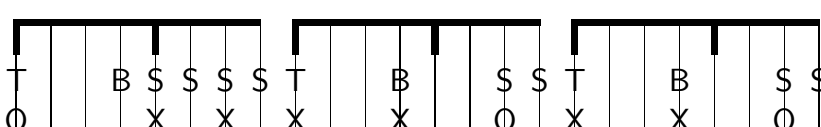
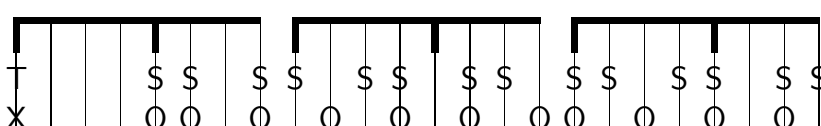
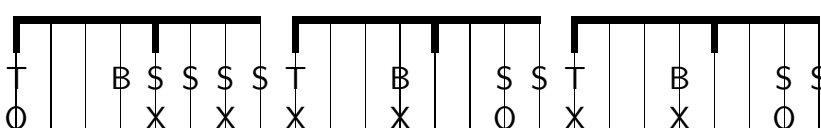
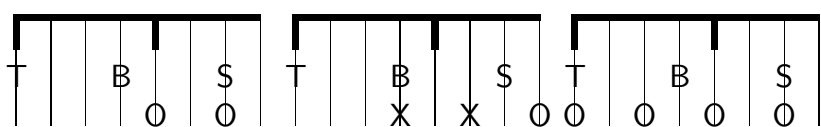
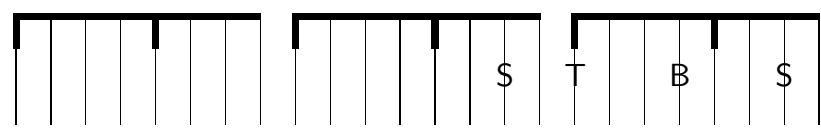
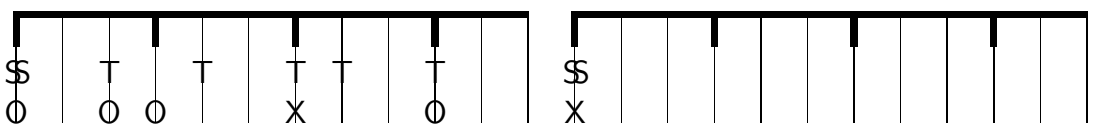
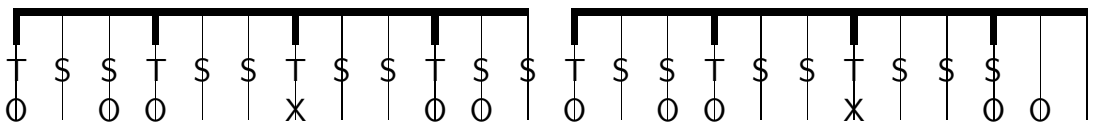
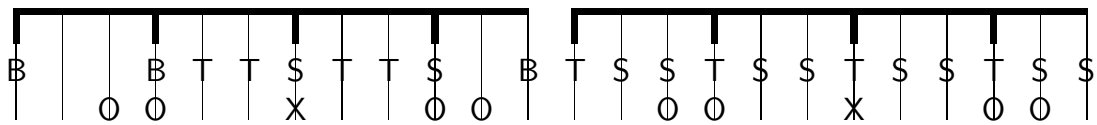
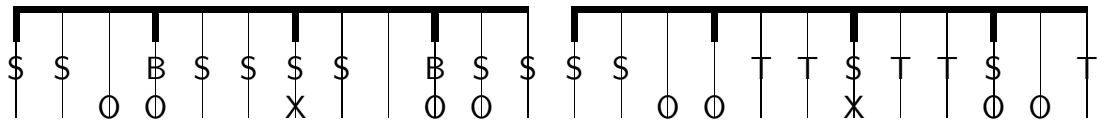
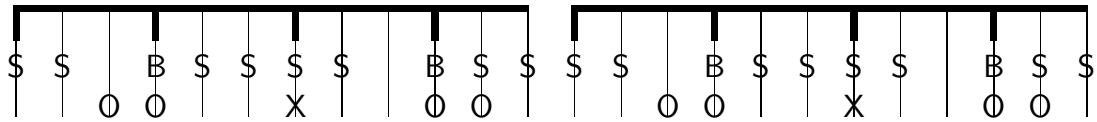




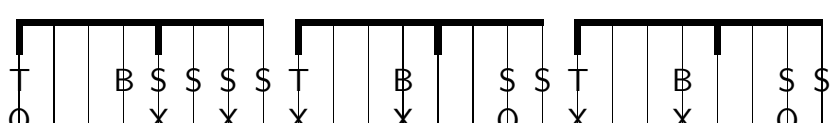
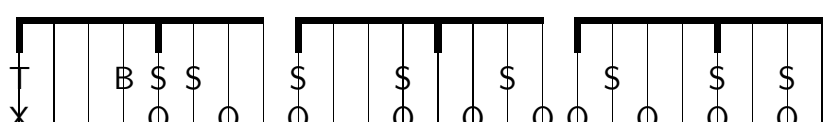
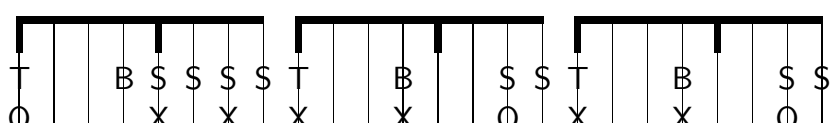
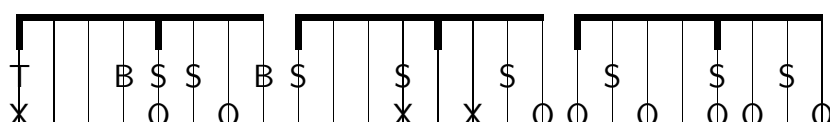
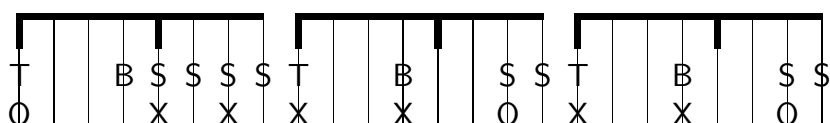
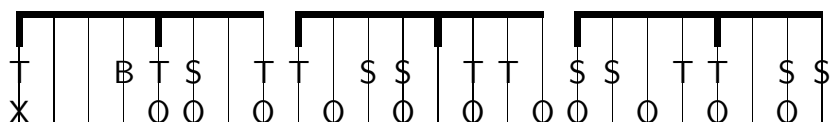
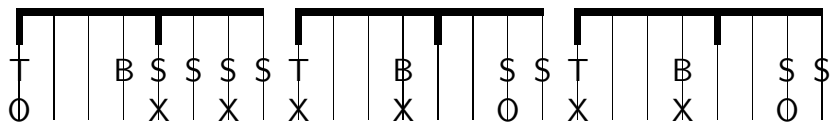
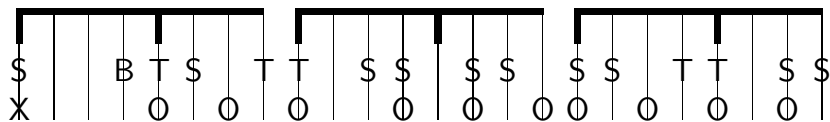
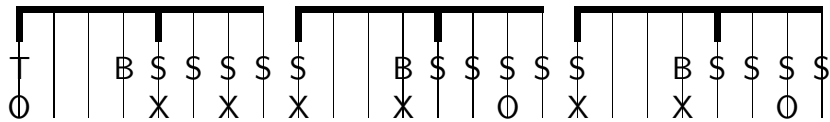
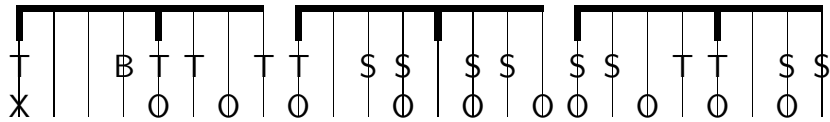
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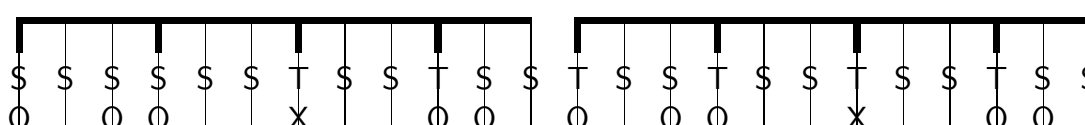
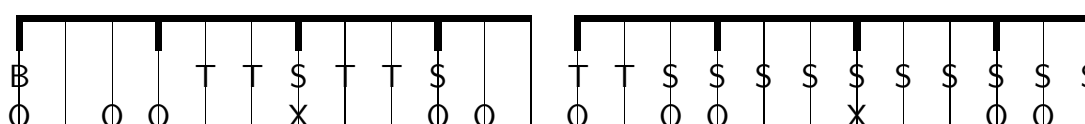
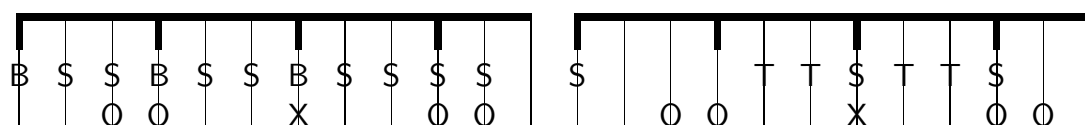
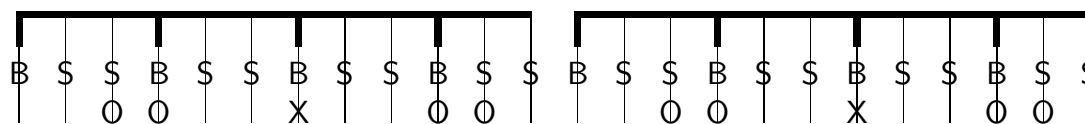
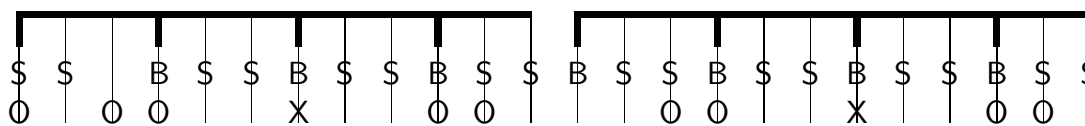
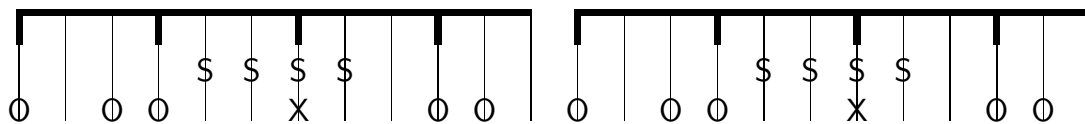
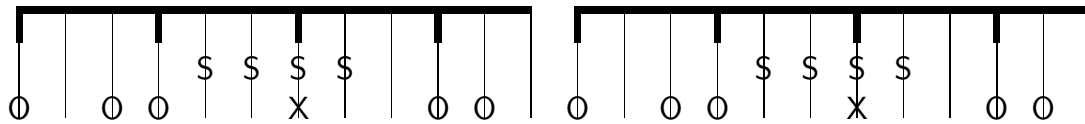
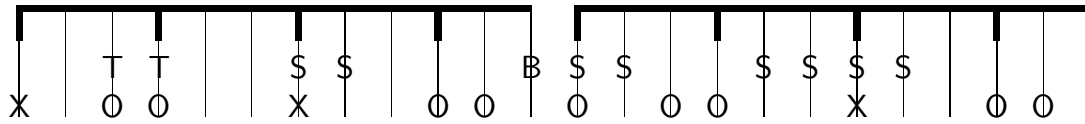
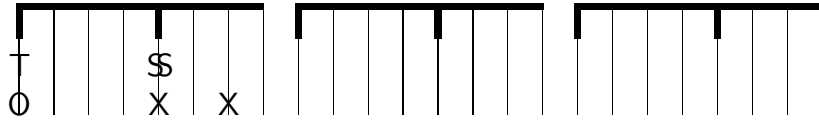
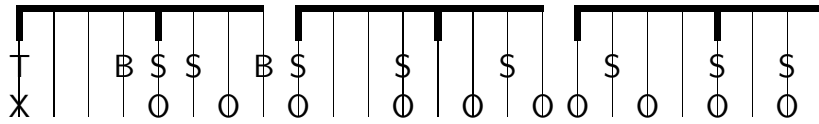




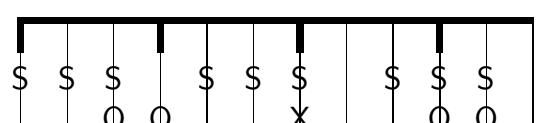
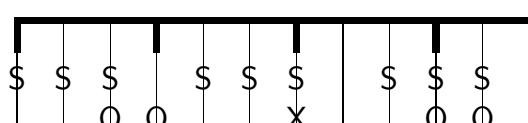
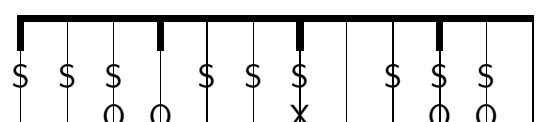
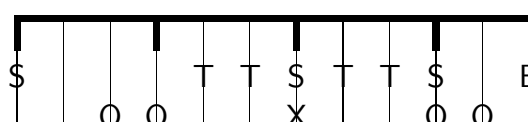
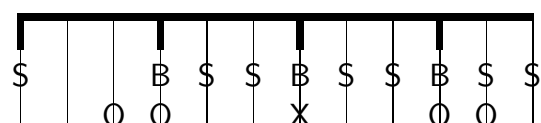
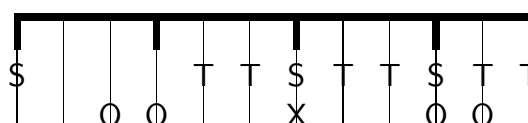
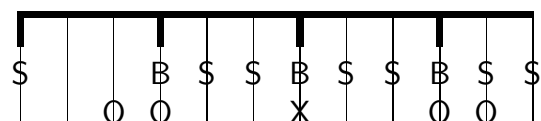
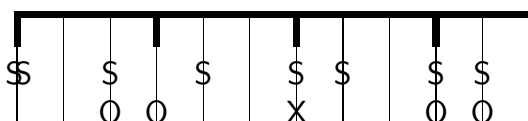
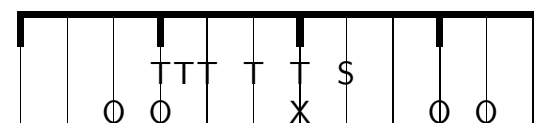
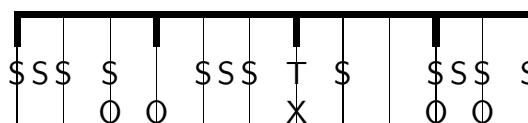
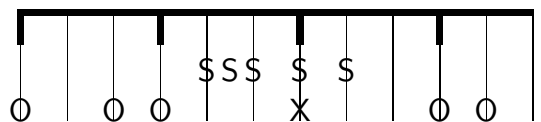
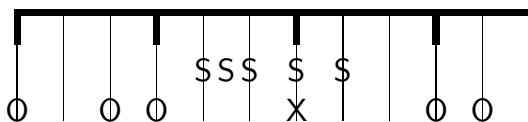
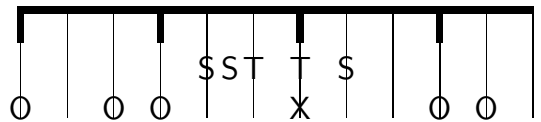
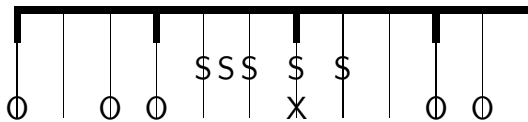
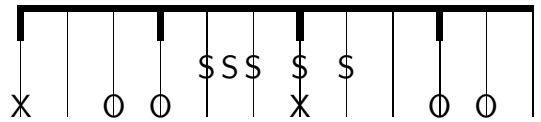
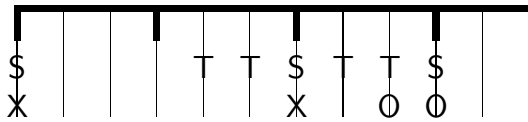
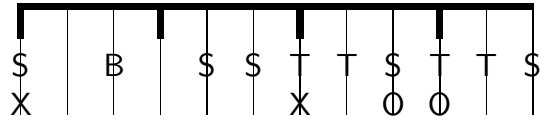
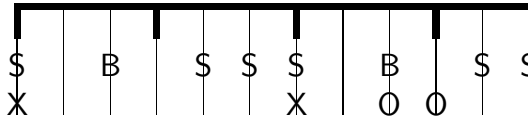
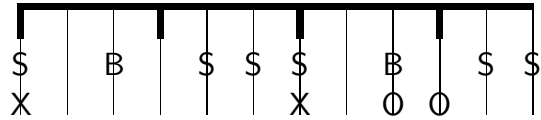
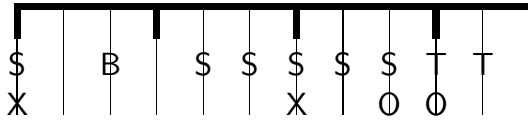


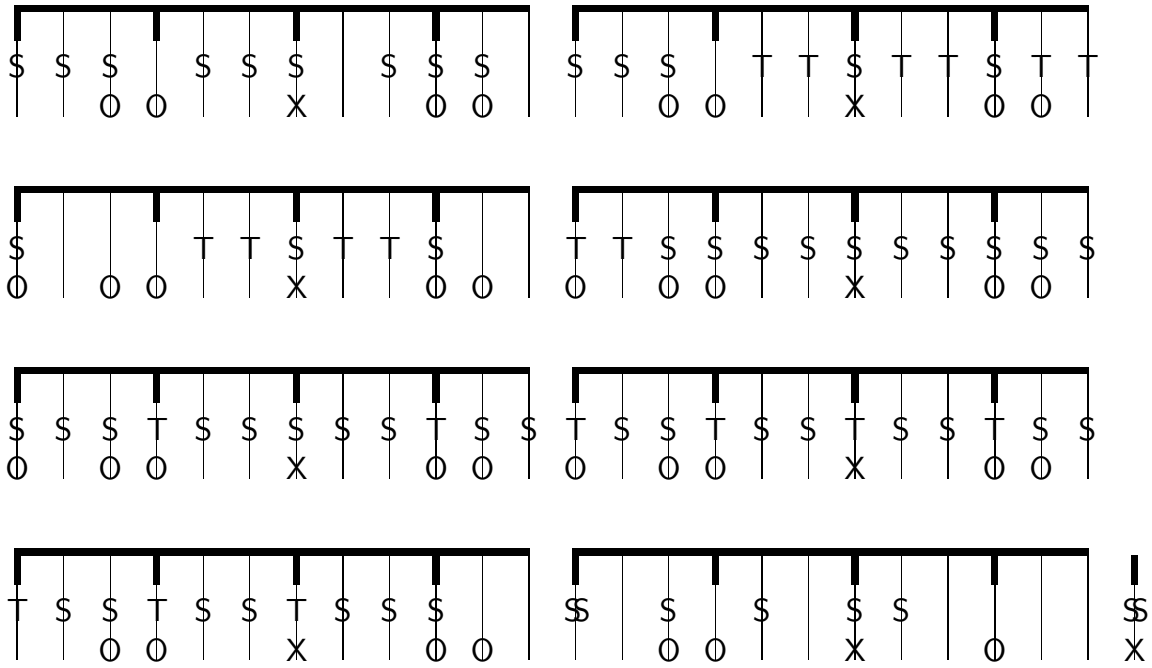
The image displays a grid of 30 diagrams, organized into 10 rows and 3 columns. Each diagram features a horizontal bar with vertical lines extending downwards. At the intersections of these lines, various characters are placed: 'T', 'B', 'S', 'X', and 'O'. Some characters are enclosed in circles, and some are crossed out with an 'X'. The patterns of characters and their states (circled or crossed out) vary across the diagrams, creating a complex visual structure. For example, in the first row, the first diagram has 'T' at the top left and 'X' at the bottom left, with 'B', 'S', 'S', 'S', 'S' in the middle and 'O', 'O', 'O', 'O', 'O' at the bottom. The second diagram in the first row has 'T', 'B', 'S', 'S', 'S', 'S' in the middle and 'X', 'X', 'X', 'X', 'X' at the bottom. The third diagram in the first row has 'T', 'T', 'T', 'T' in the middle and 'O', 'O', 'O', 'O' at the bottom. This pattern continues throughout the grid, with each diagram having its own unique arrangement of characters and their states.



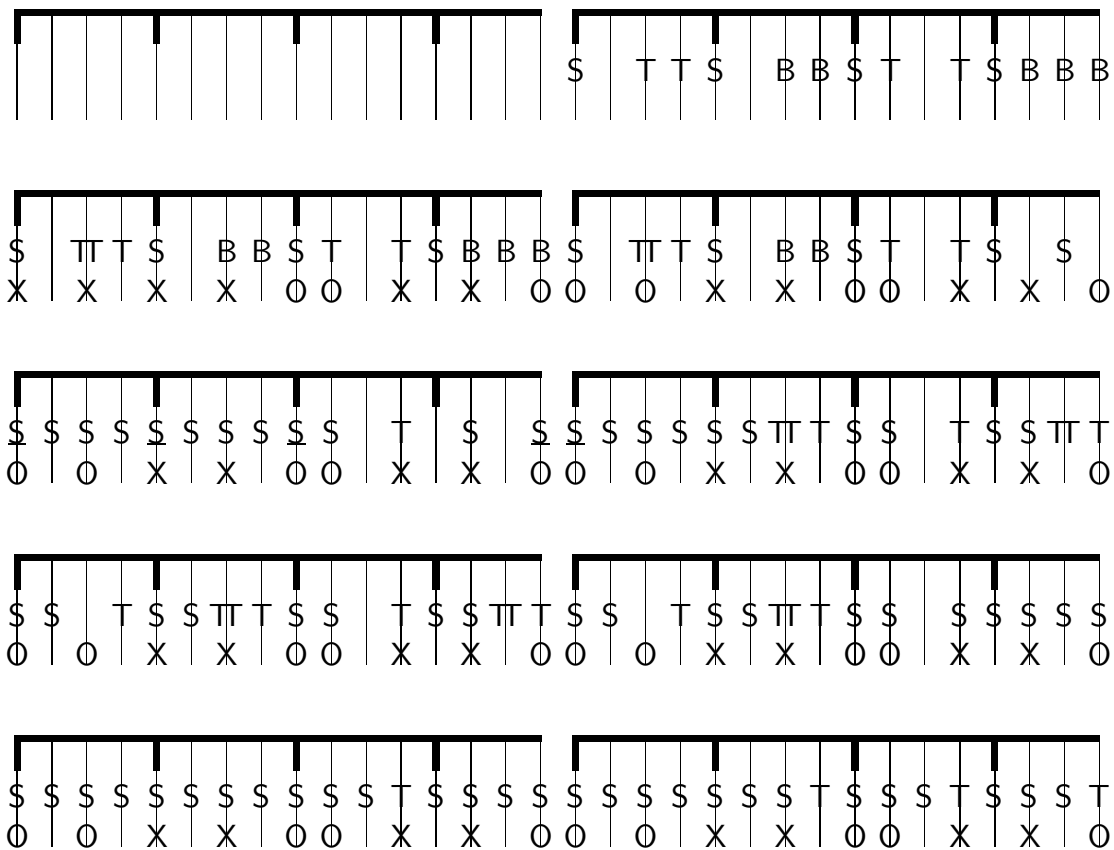


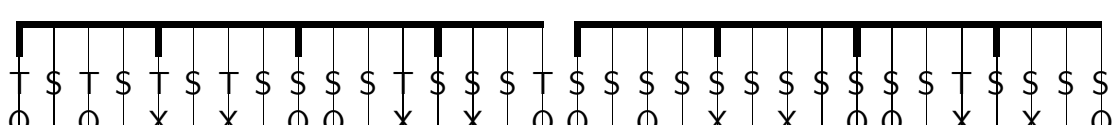
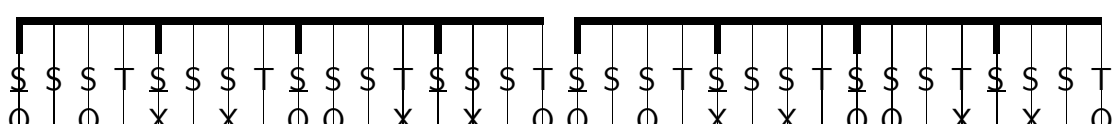
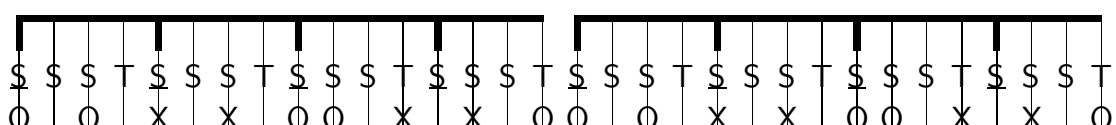
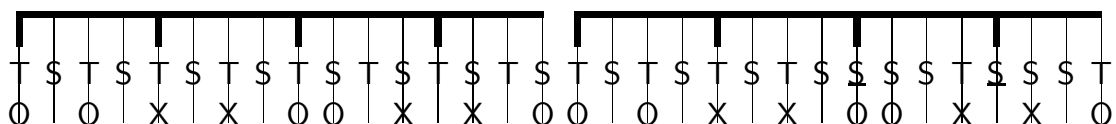
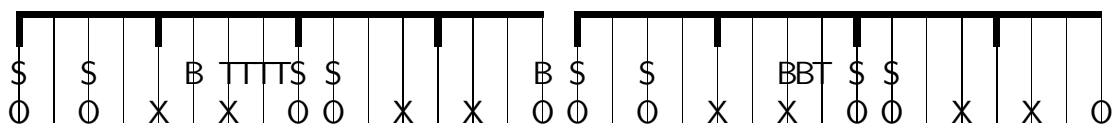
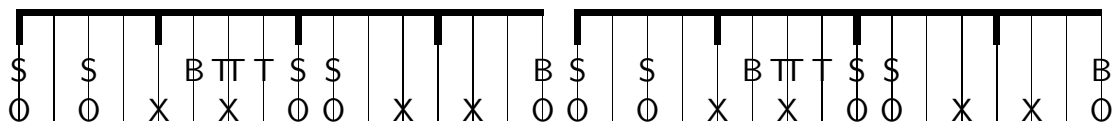
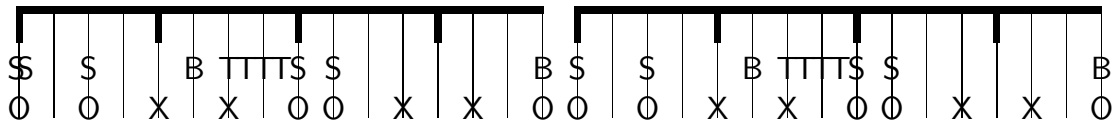
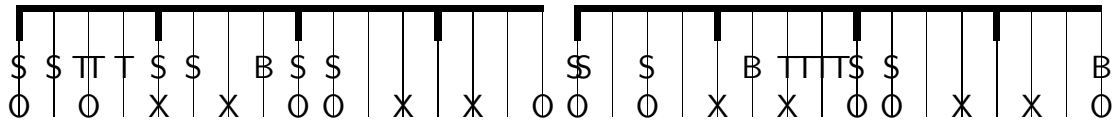
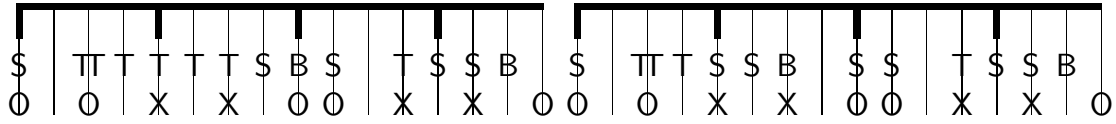
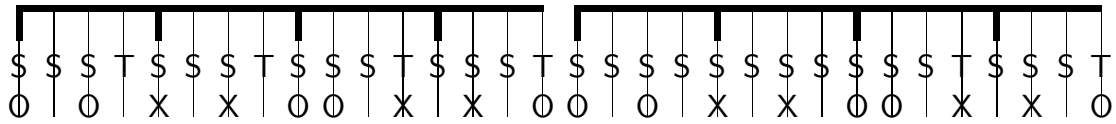
The image displays a grid of 20 musical staves, arranged in 10 rows and 2 columns. Each staff is a horizontal line with vertical tick marks. Symbols are placed below the staves, often with a vertical line connecting them to the staff. The symbols include the dollar sign (\$), the letter T, the letter B, the letter X, and the letter O. Some symbols are placed directly on the staff line, while others are positioned below it. The symbols are distributed across the staves in a complex, non-repeating pattern. For example, the first staff in the first column has a T on the first line, followed by two \$ symbols, two O symbols, two \$ symbols, a T on the fourth line, two \$ symbols, and two O symbols. The second staff in the second column has a \$ on the first line, a T on the second line, two O symbols, a T on the third line, a T on the fourth line, a T on the fifth line, a T on the sixth line, and a T on the seventh line, with a \$ and X on the eighth line.

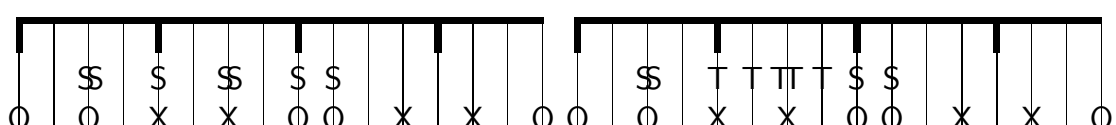
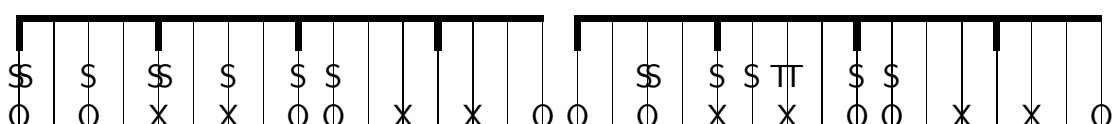
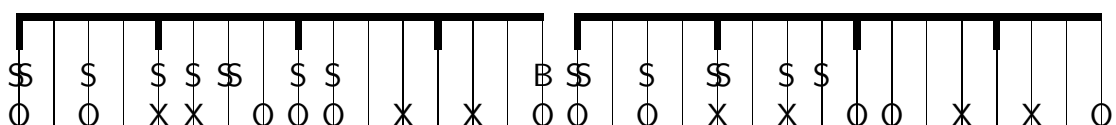
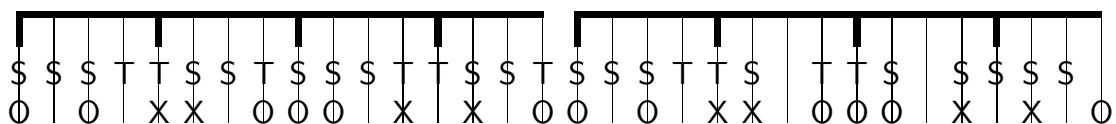
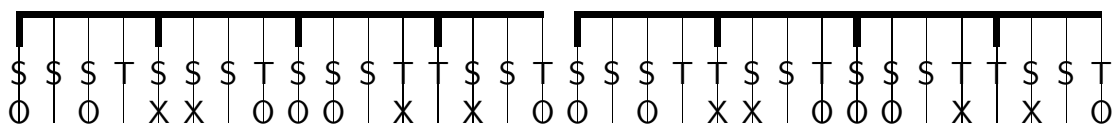
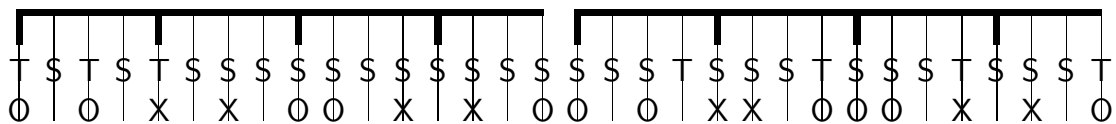
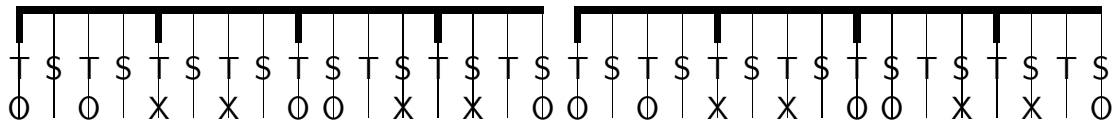
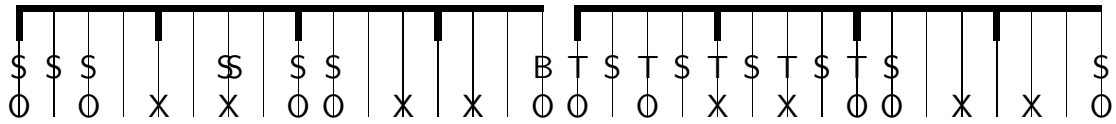
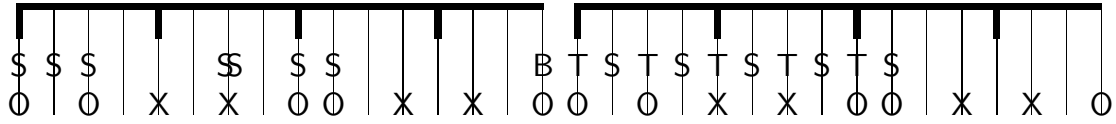
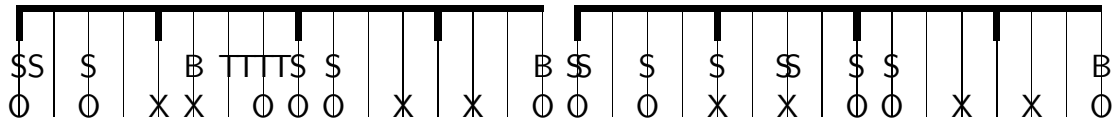


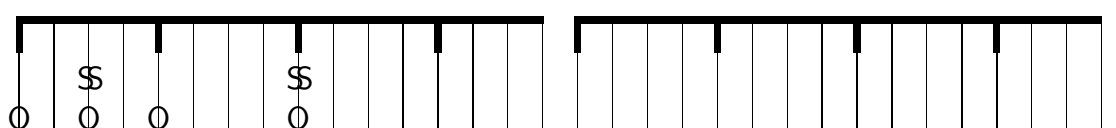
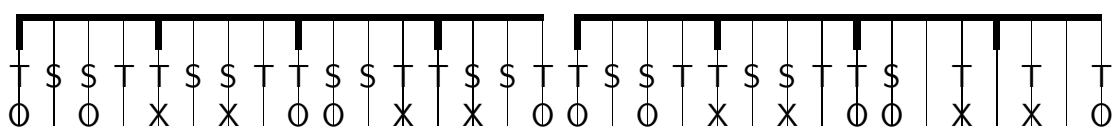
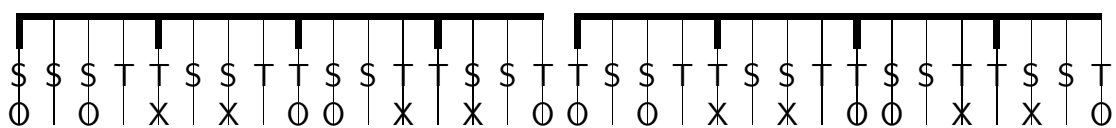
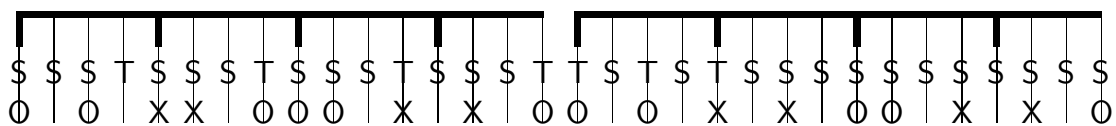
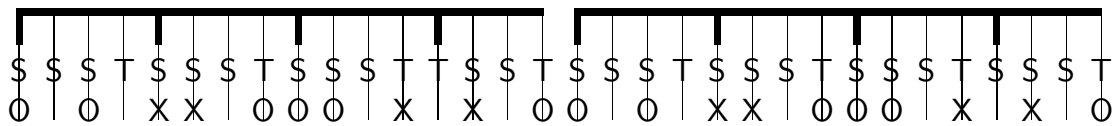
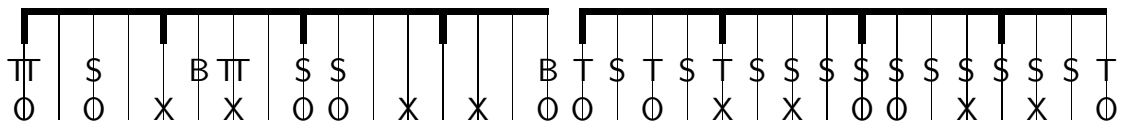
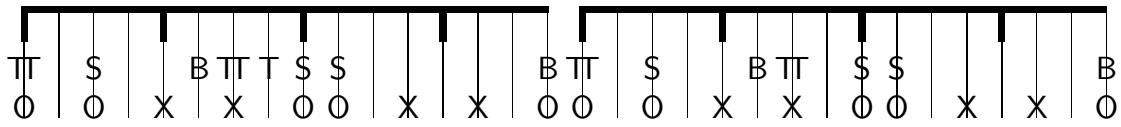
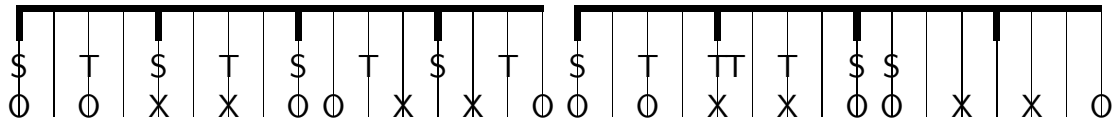


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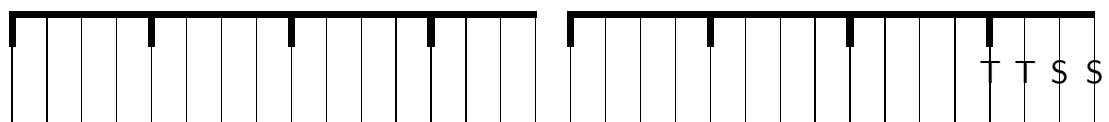








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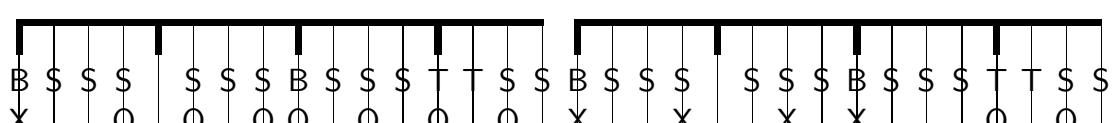
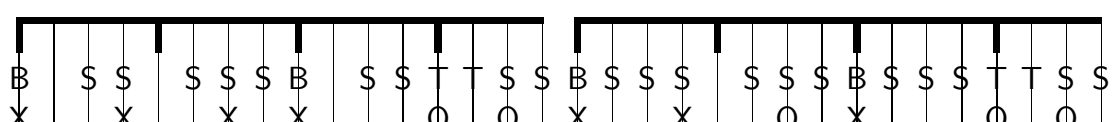
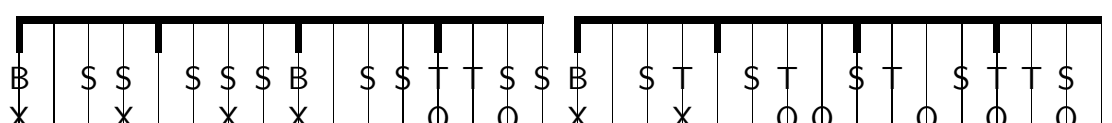
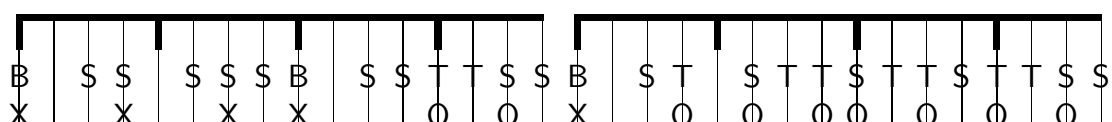
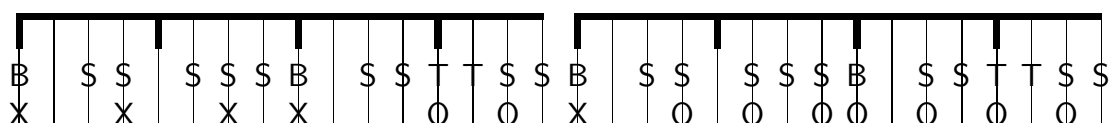
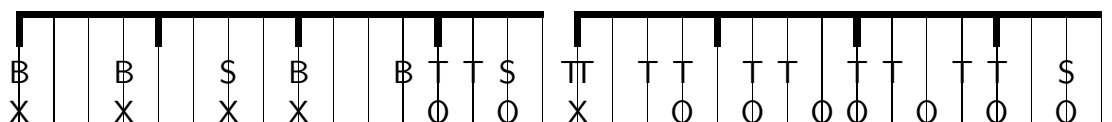
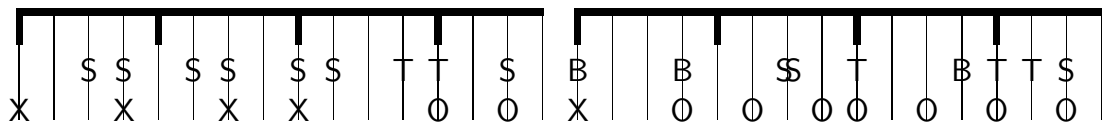
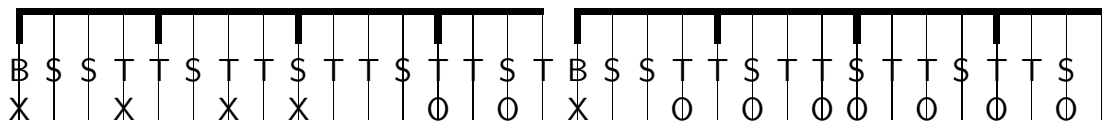
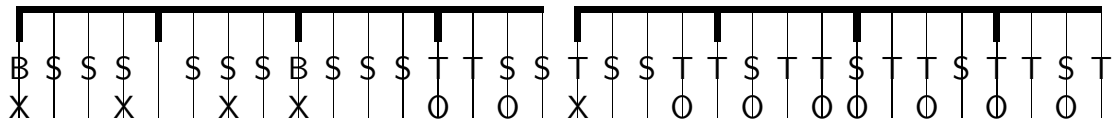
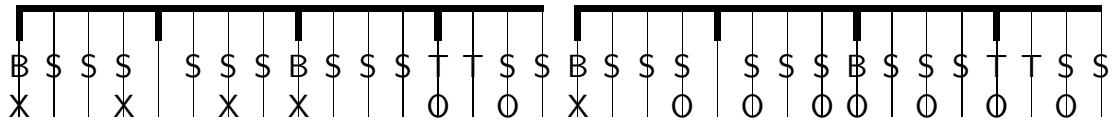
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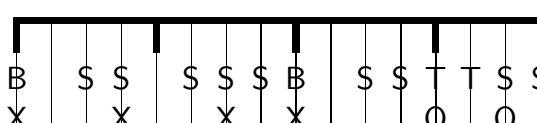
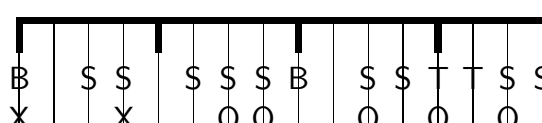
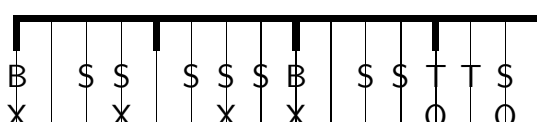
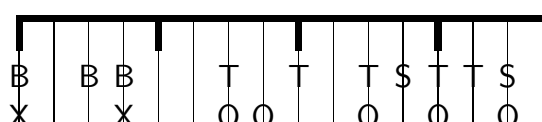
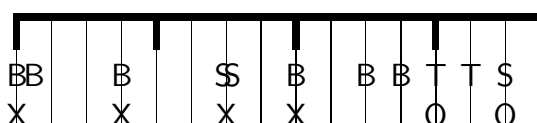
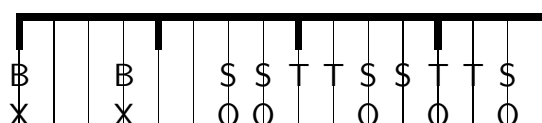
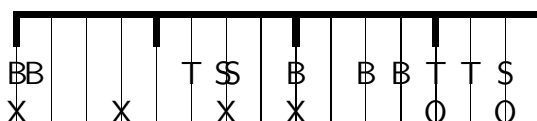
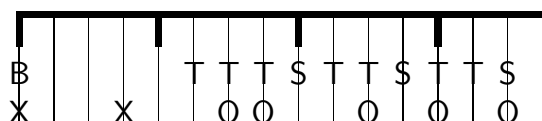
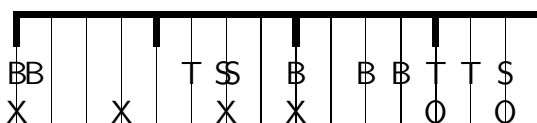
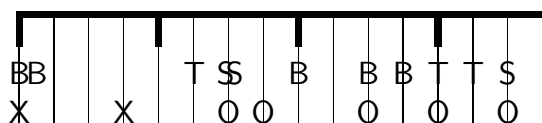
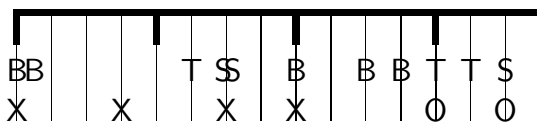
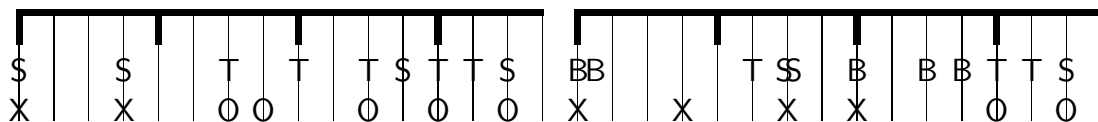
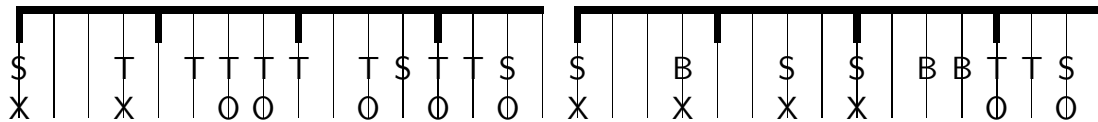
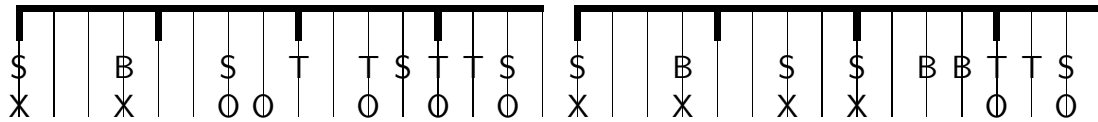
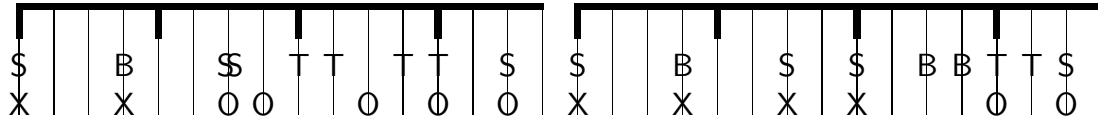
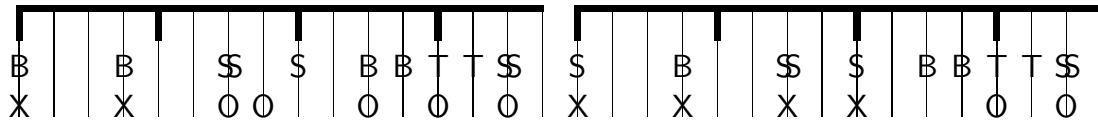
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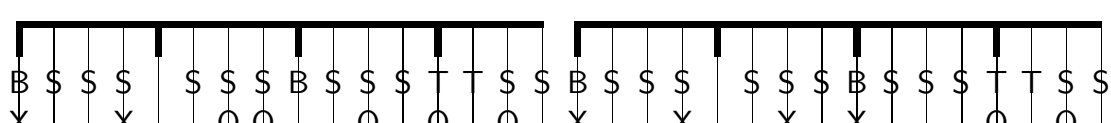
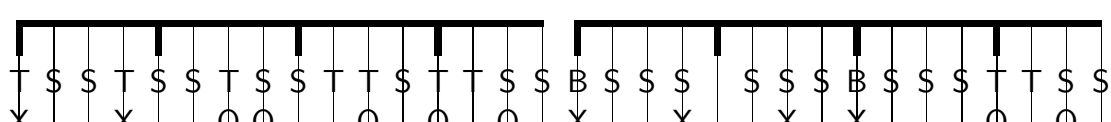
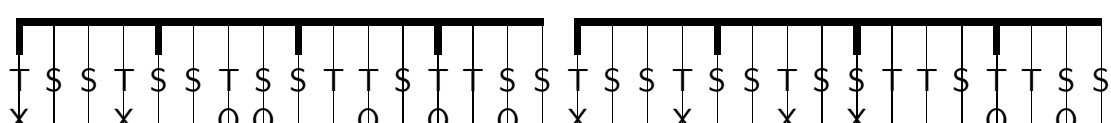
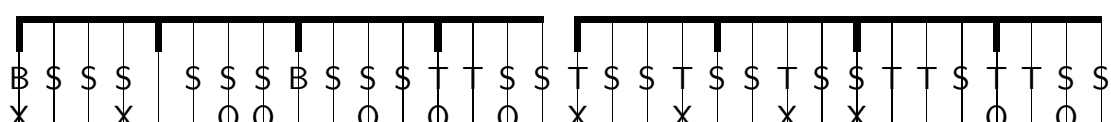
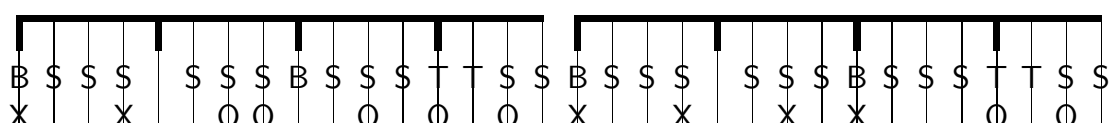
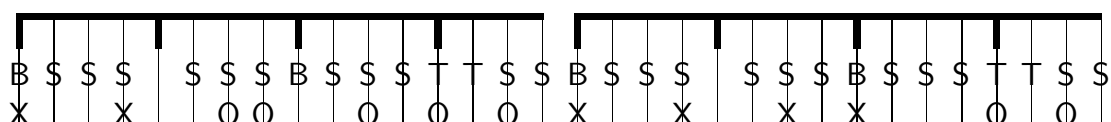
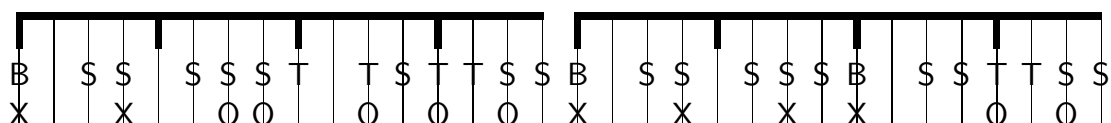
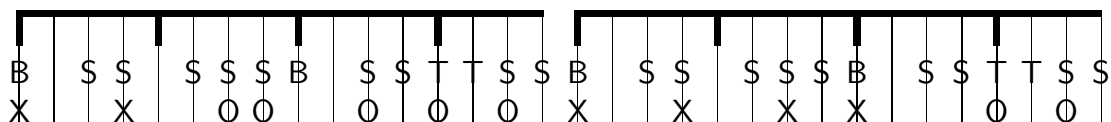
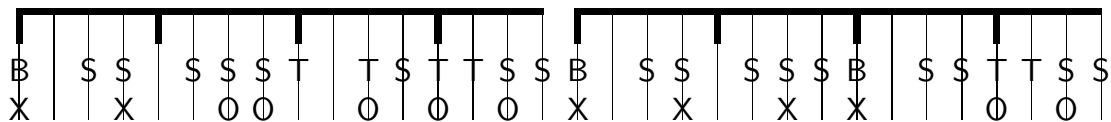
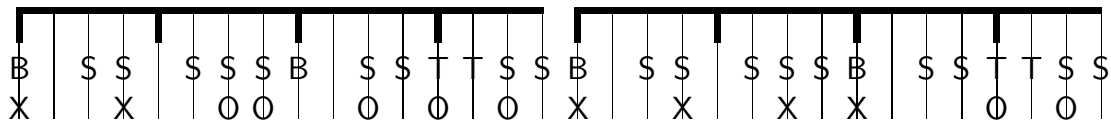
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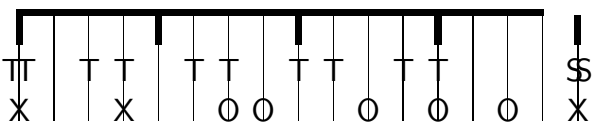
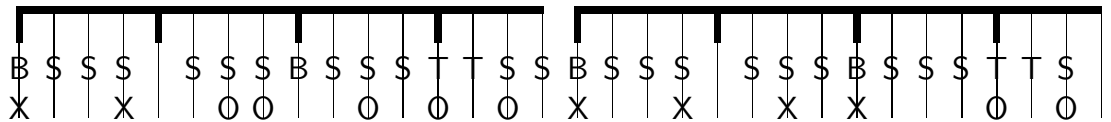
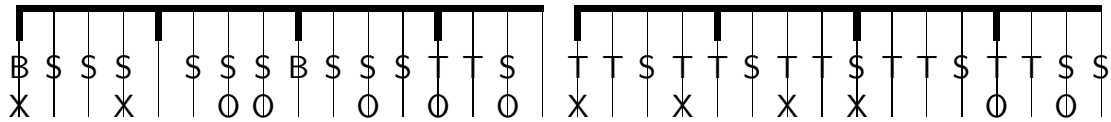
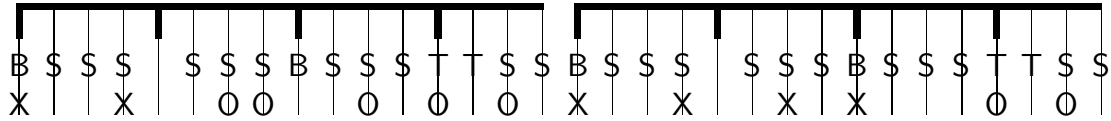
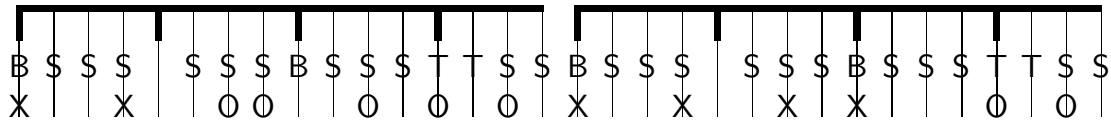
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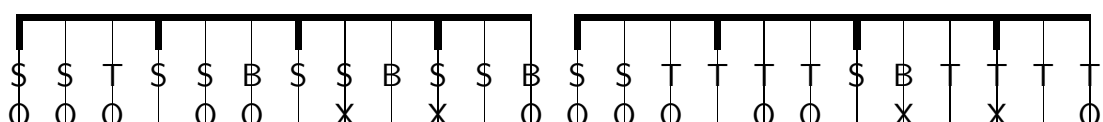
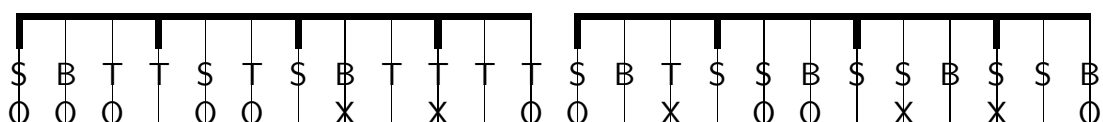
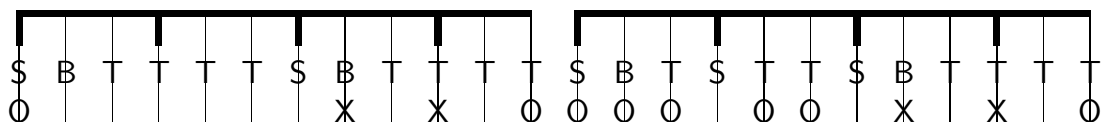
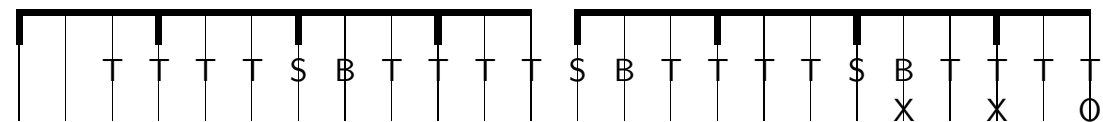
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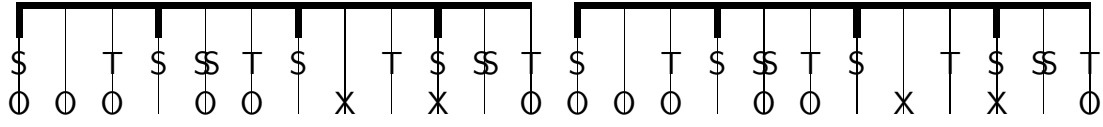
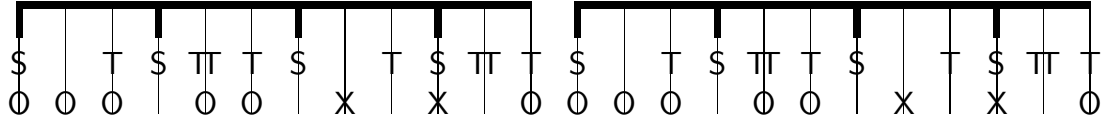
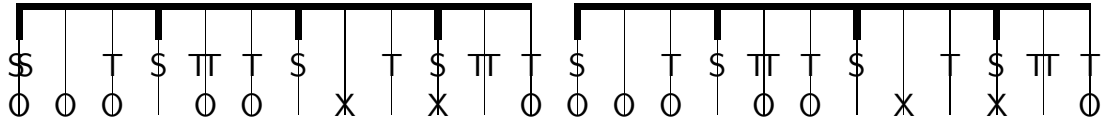
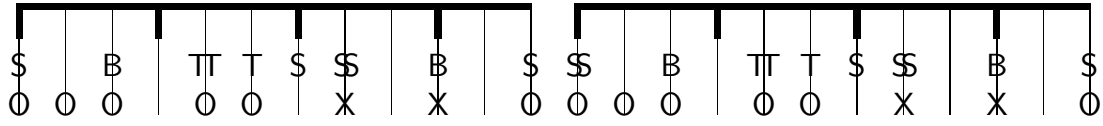
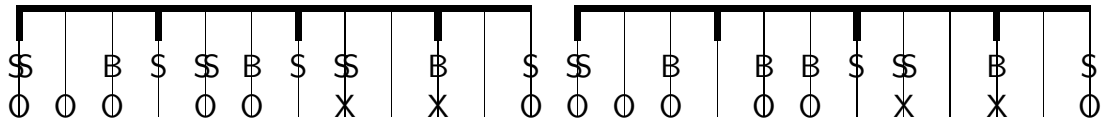
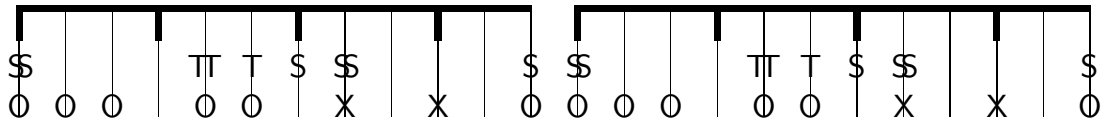
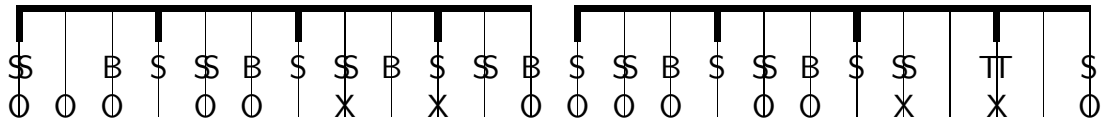
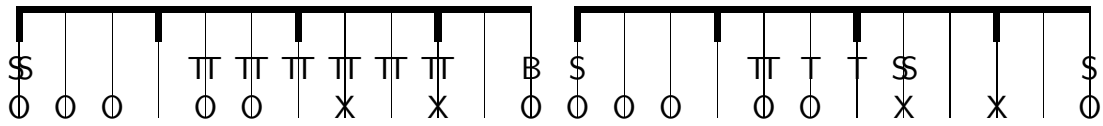
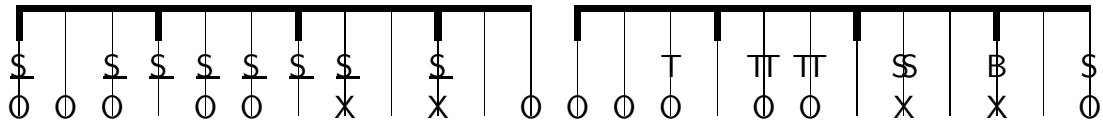
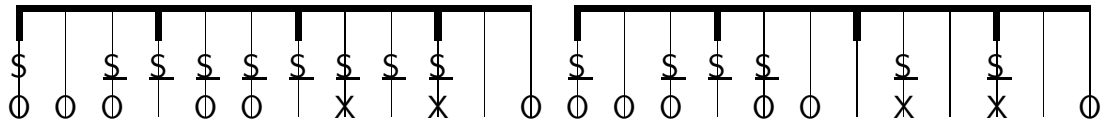
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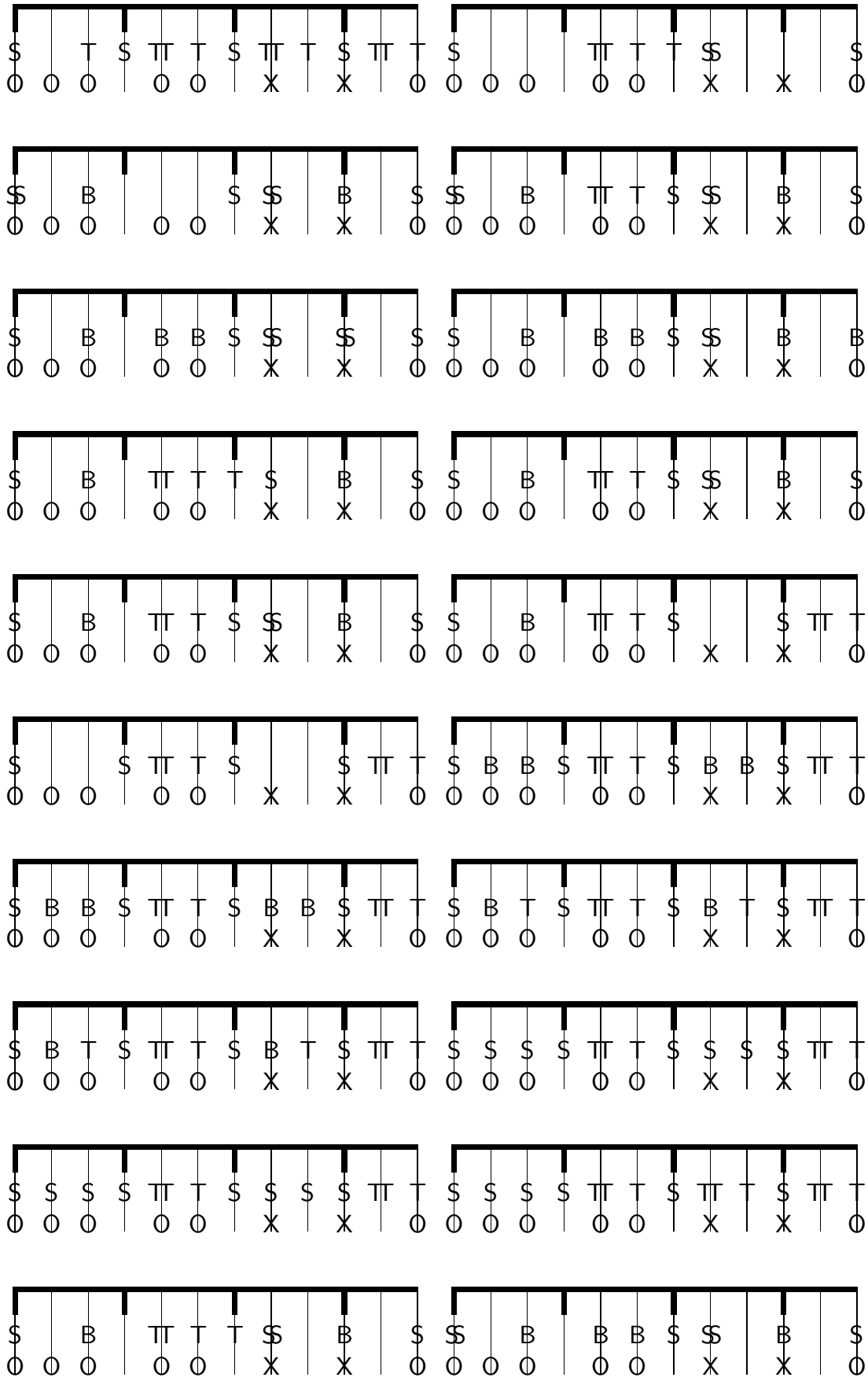


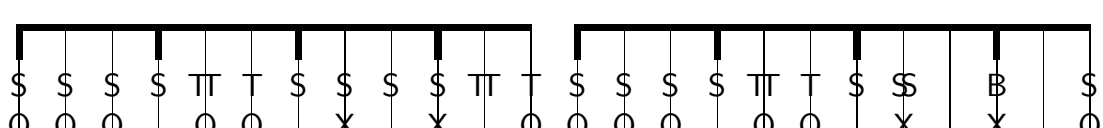
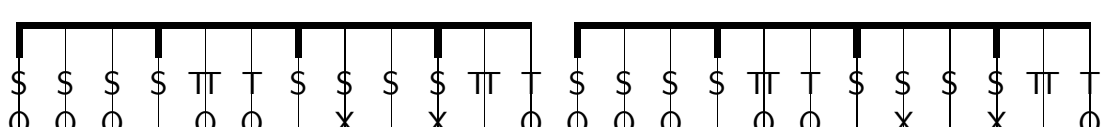
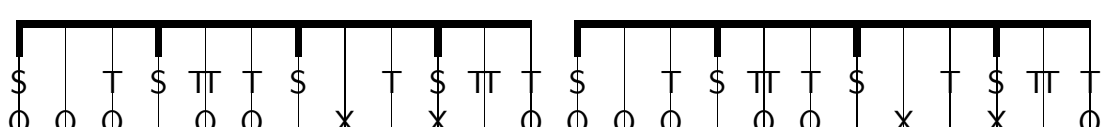
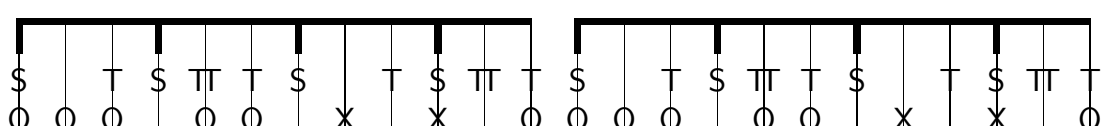
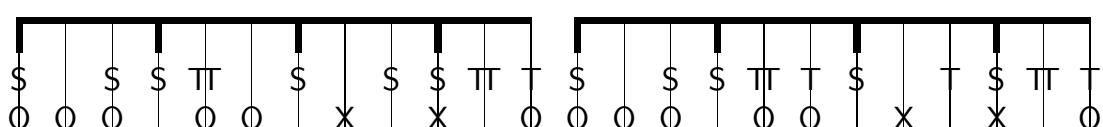
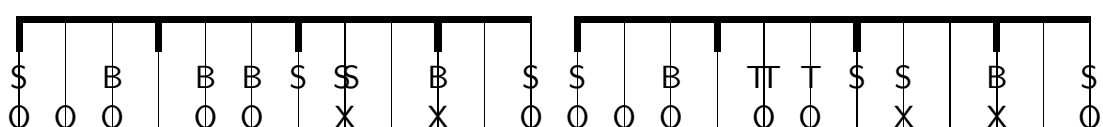
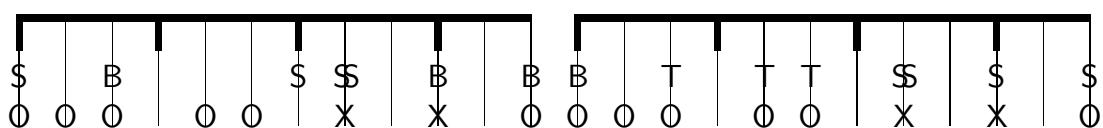
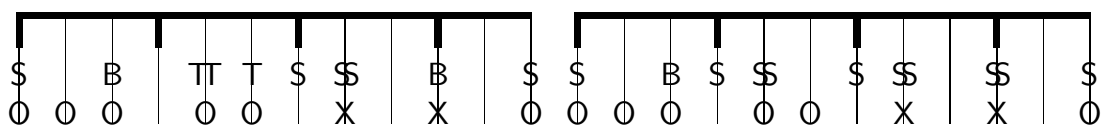
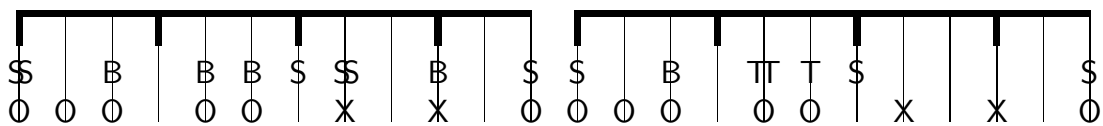
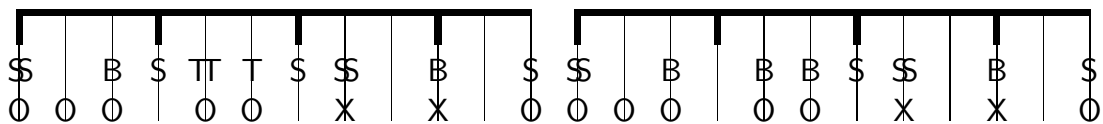


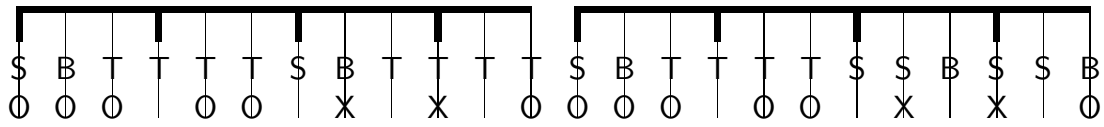
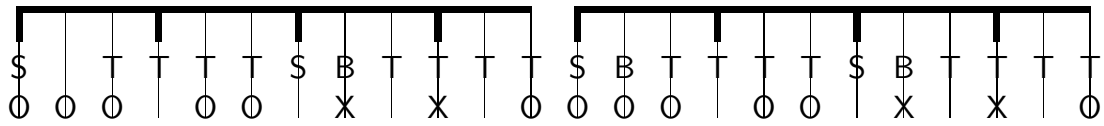
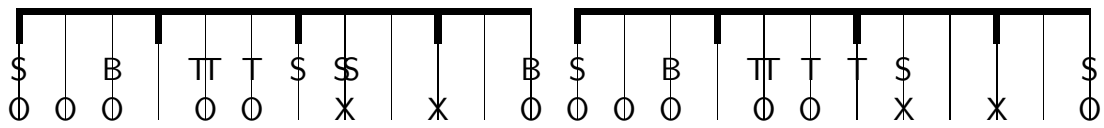
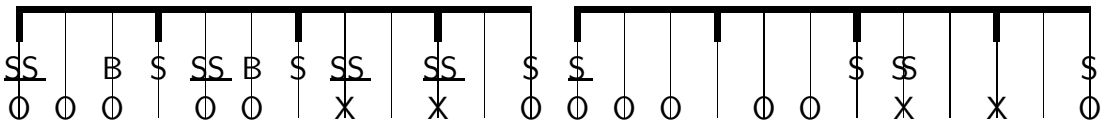
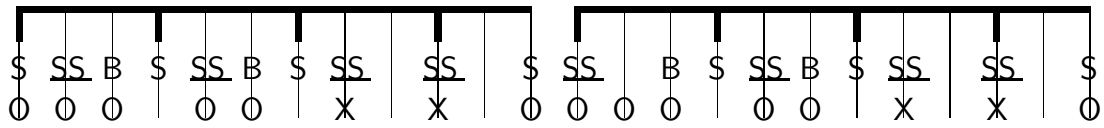
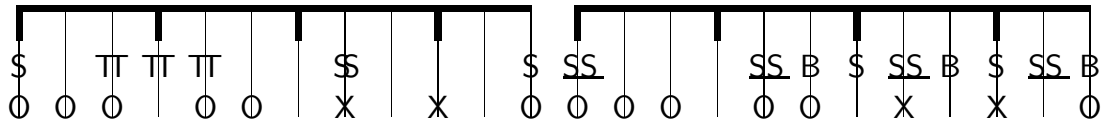
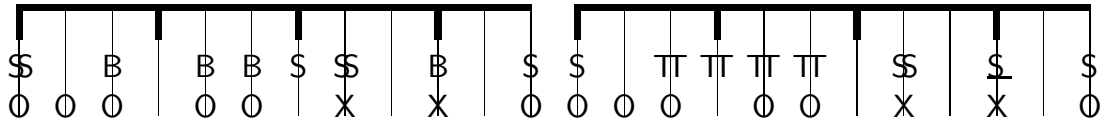
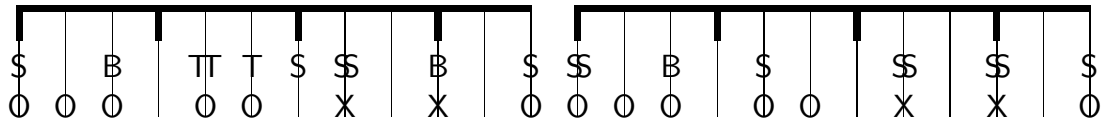
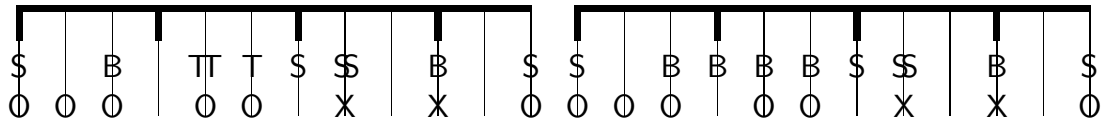
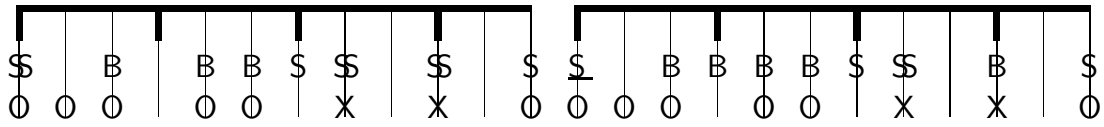
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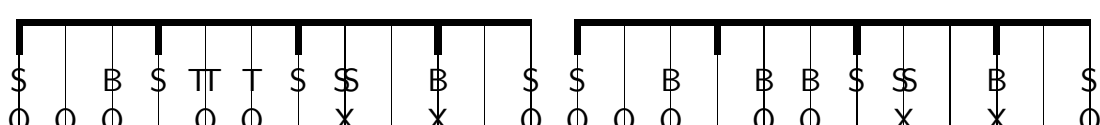
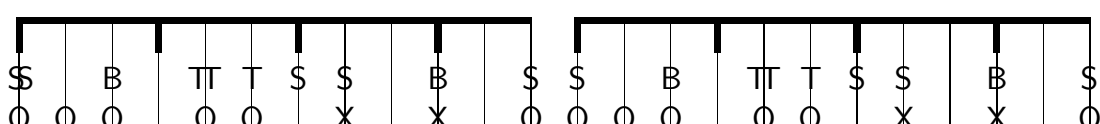
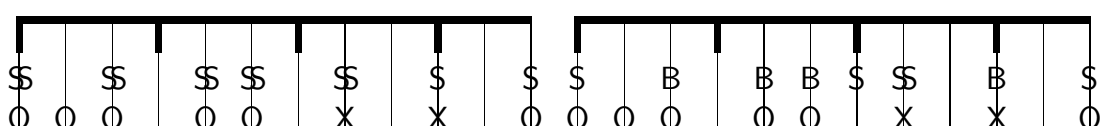
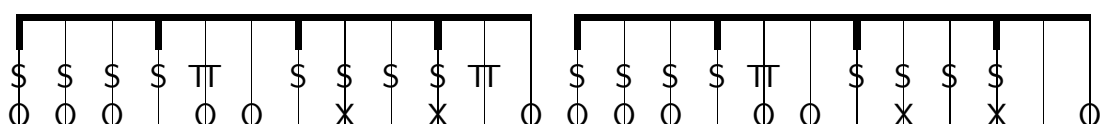
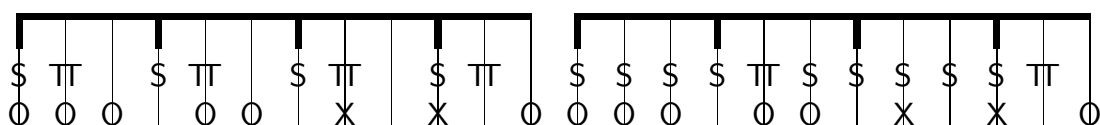
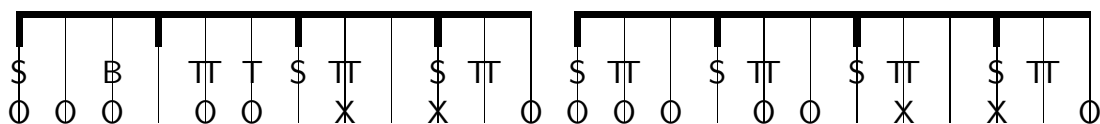
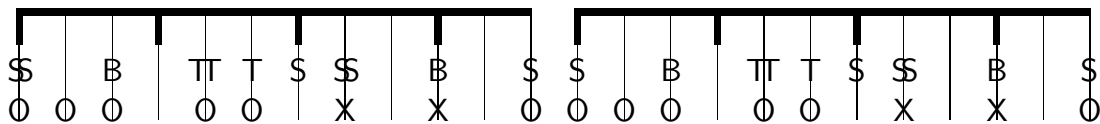
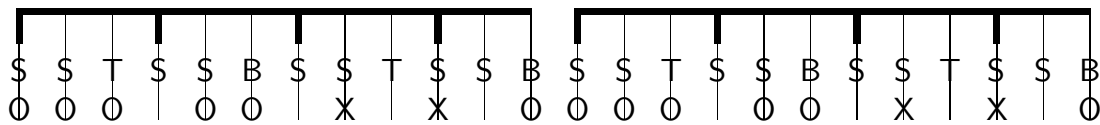
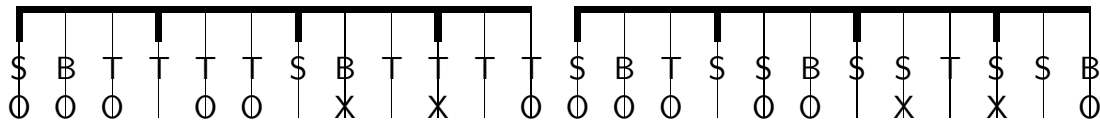
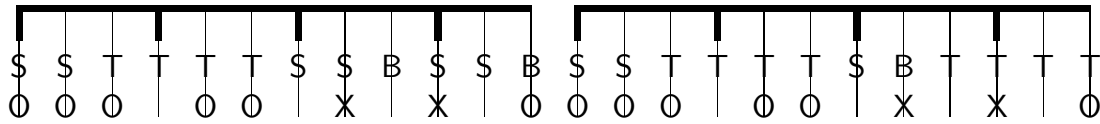


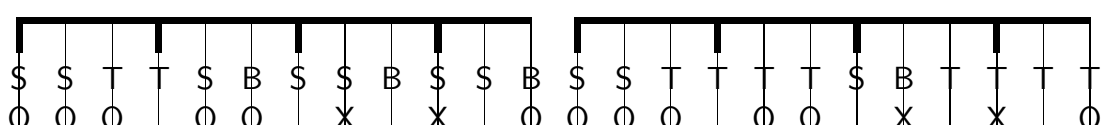
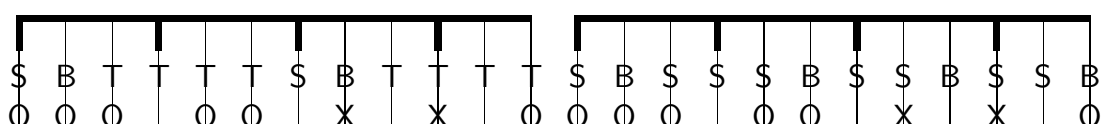
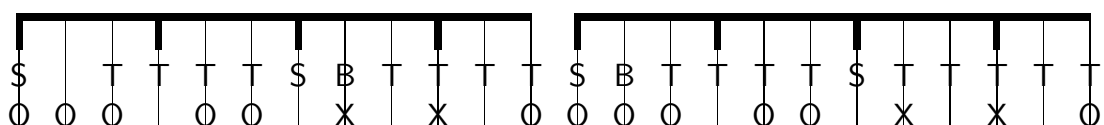
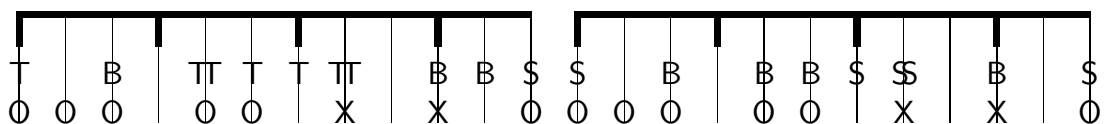
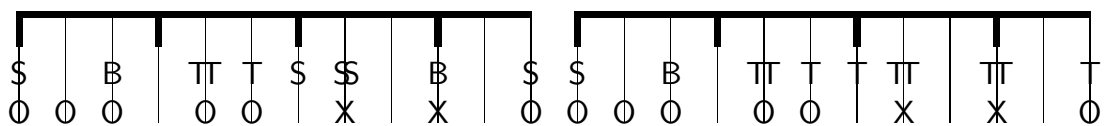
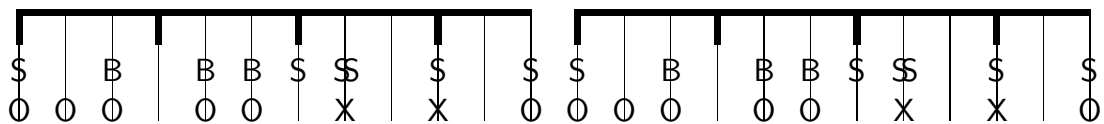
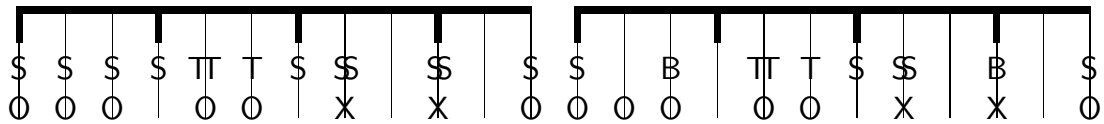
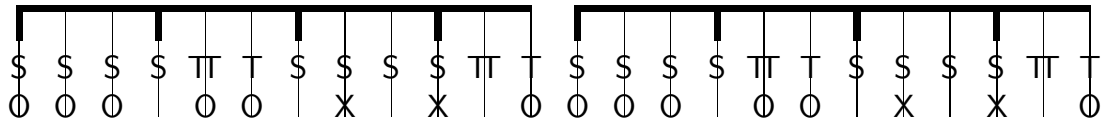
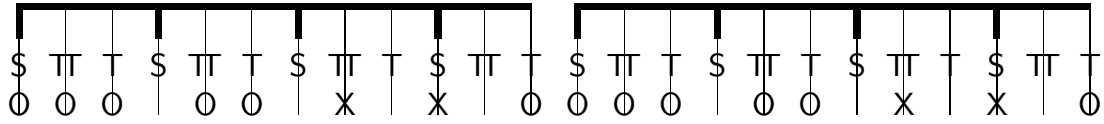
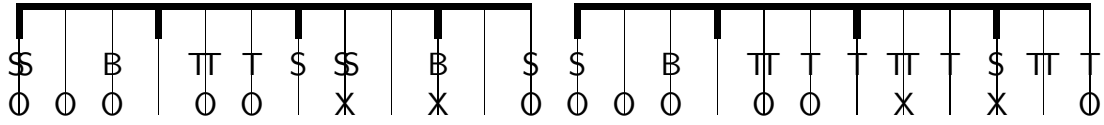


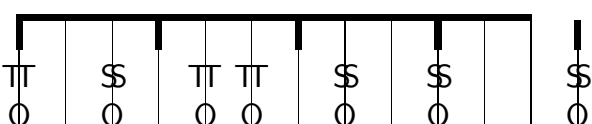
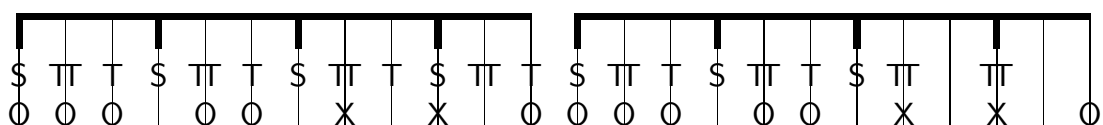
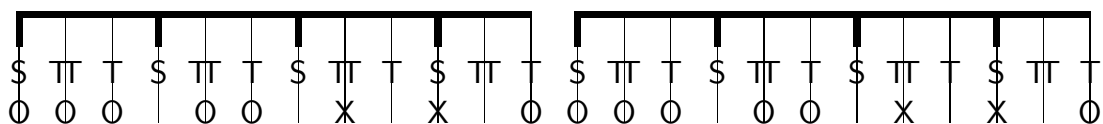
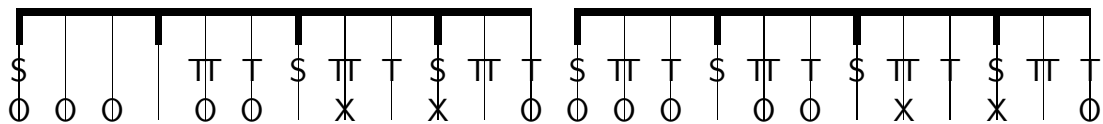
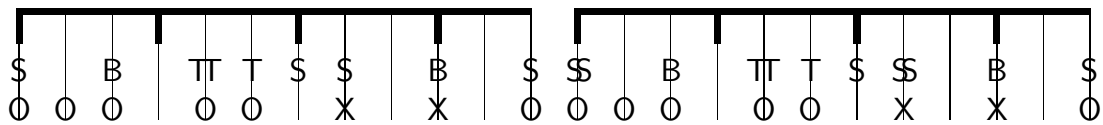
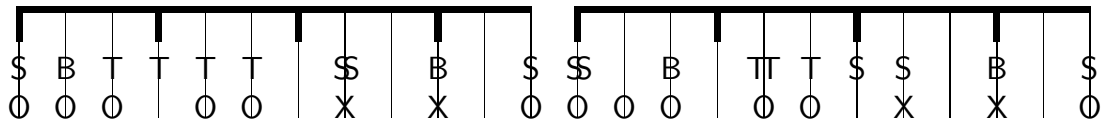
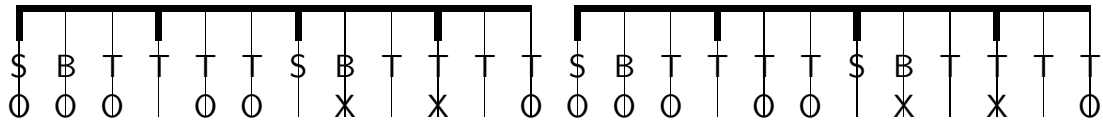




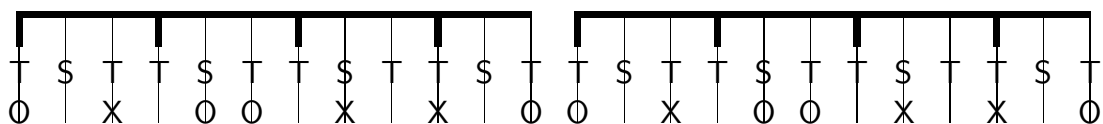
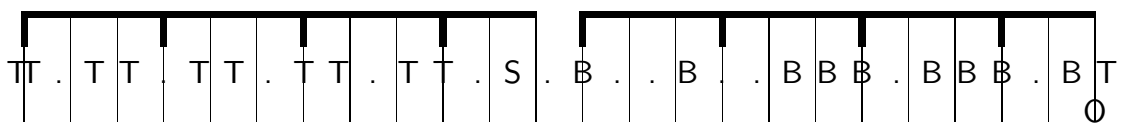


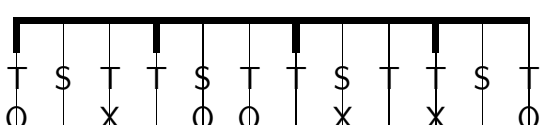
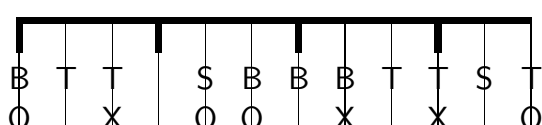
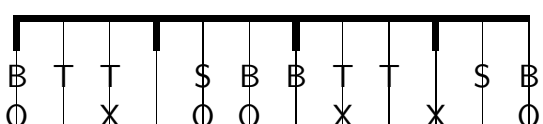
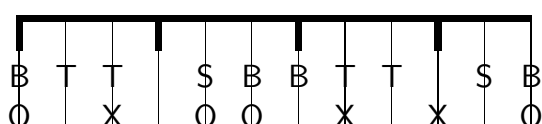
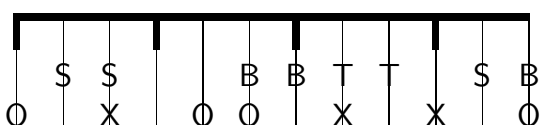
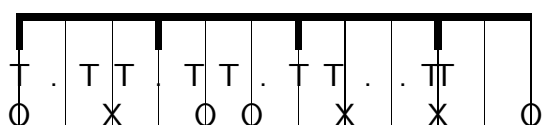
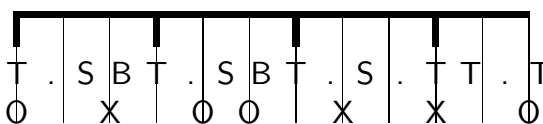
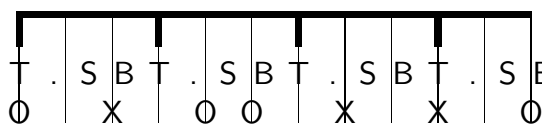
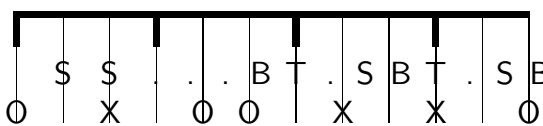
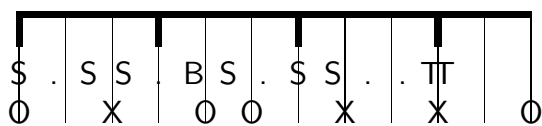
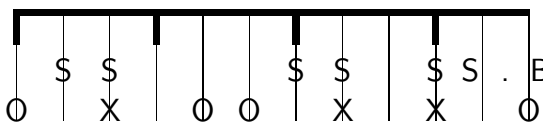
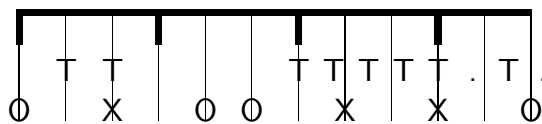
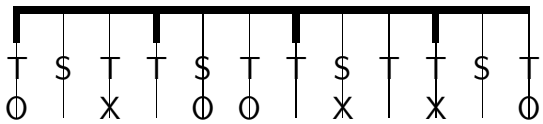
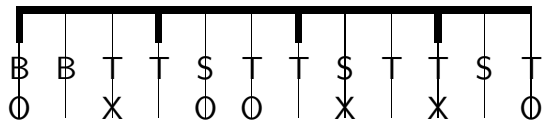
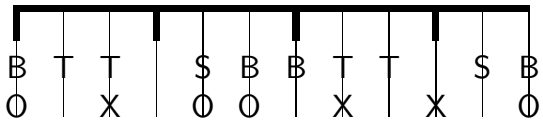
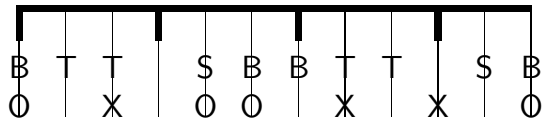
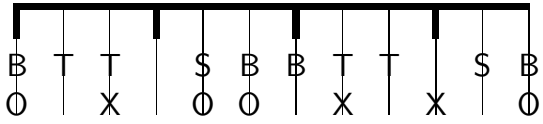
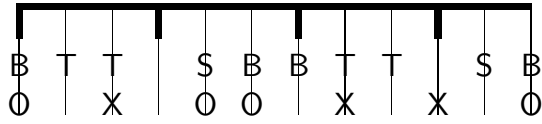
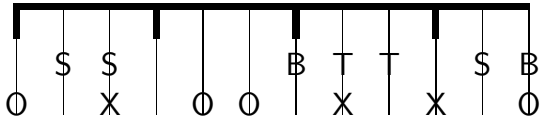
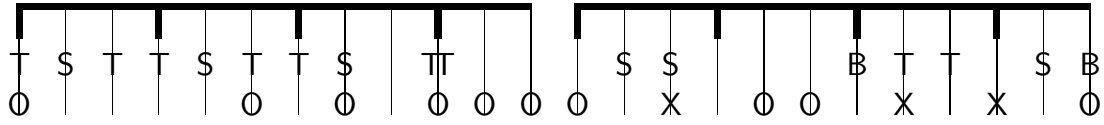


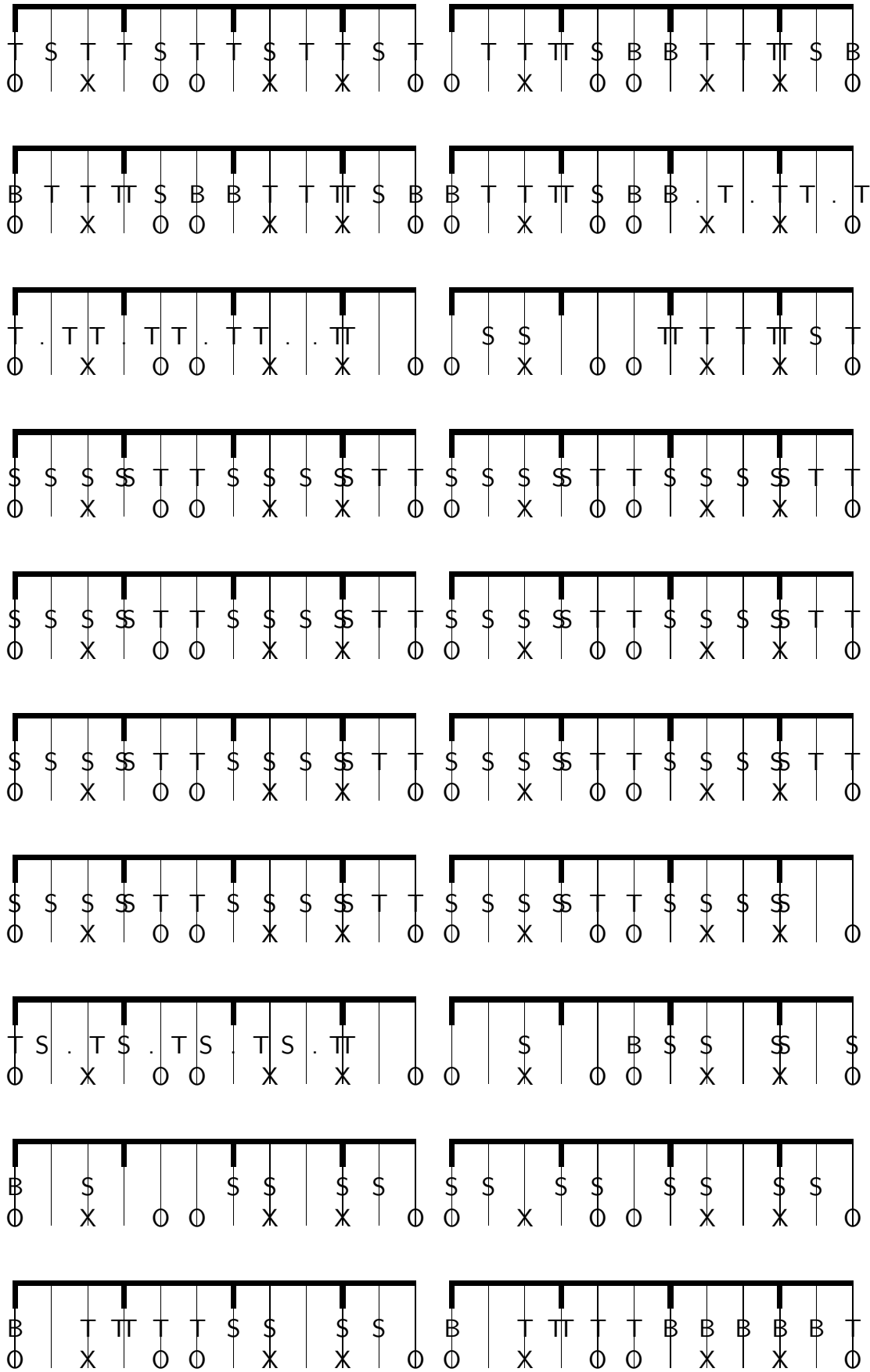


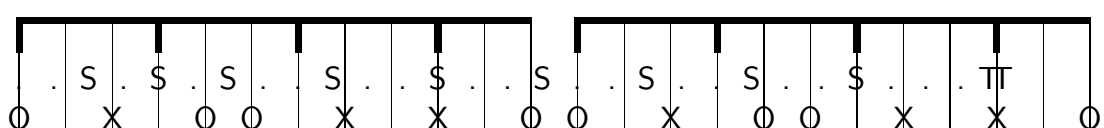
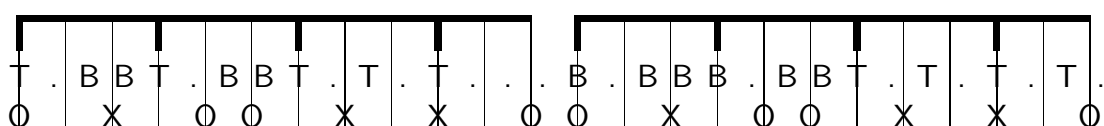
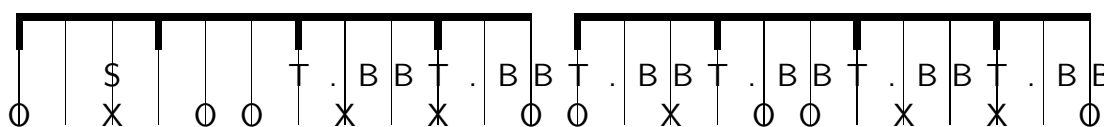
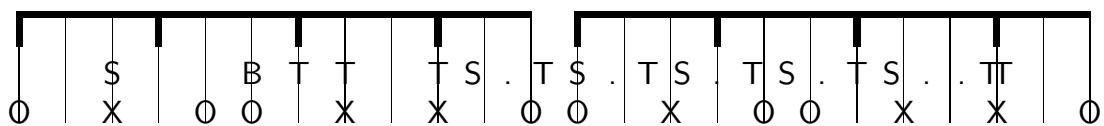
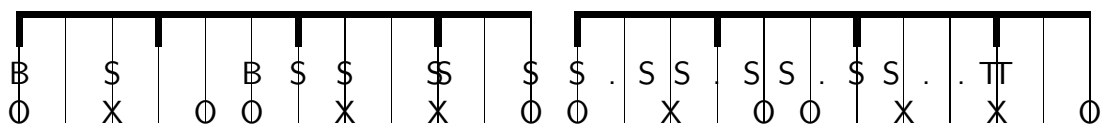
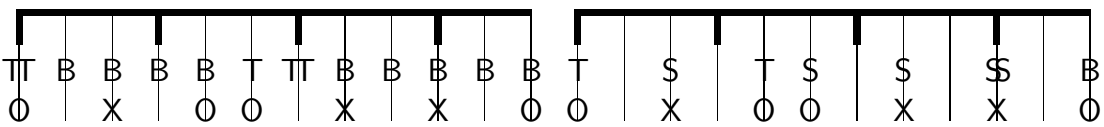
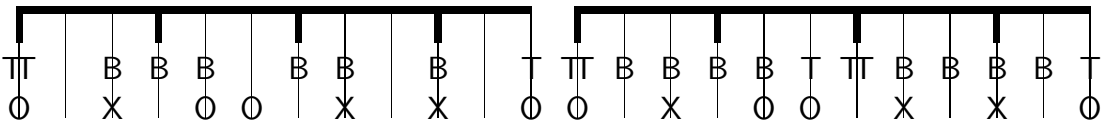
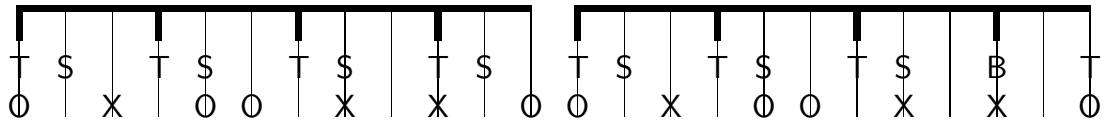
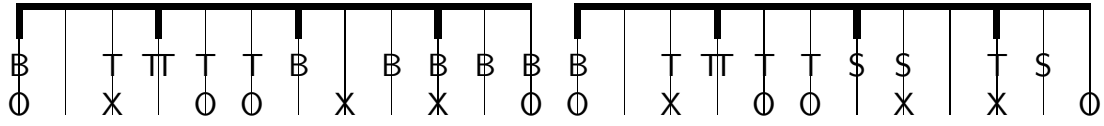
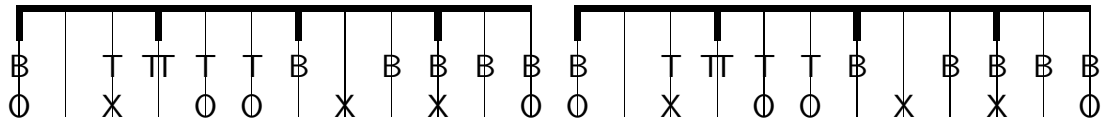


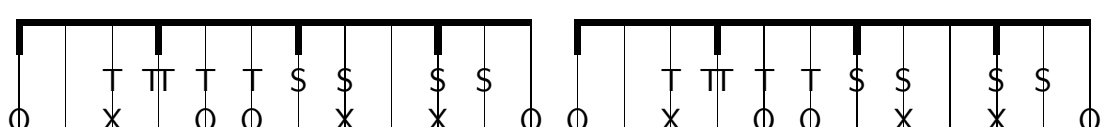
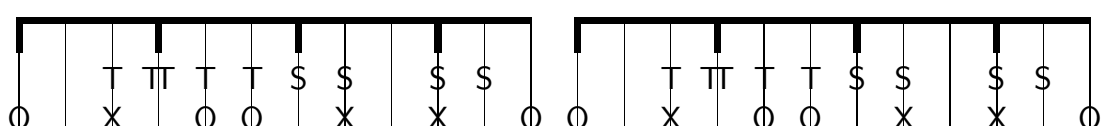
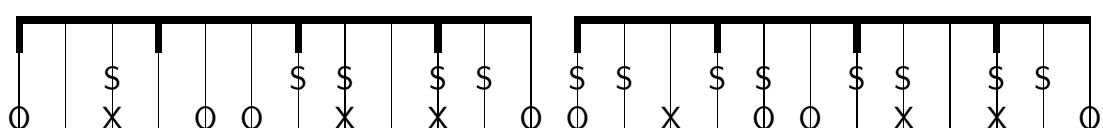
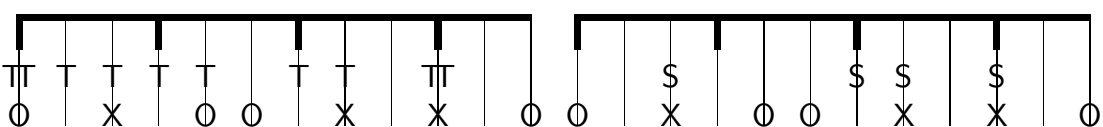
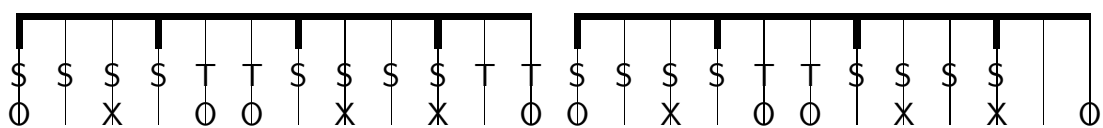
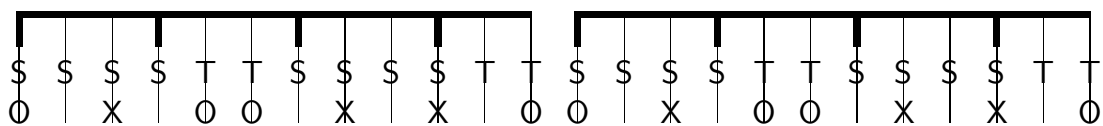
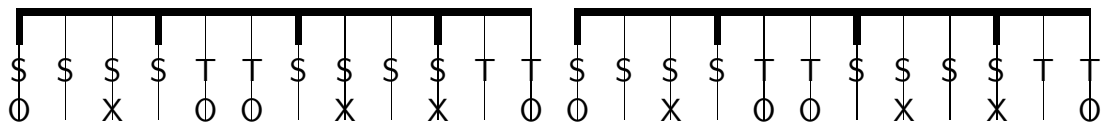
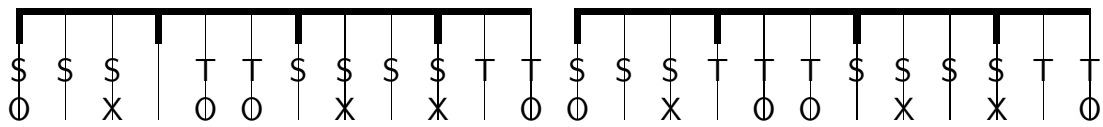
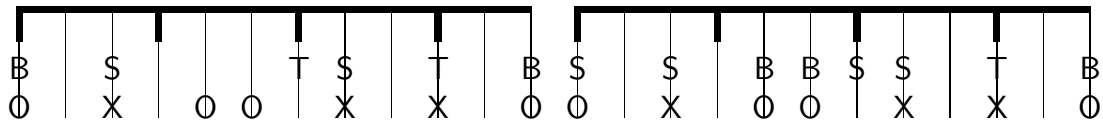
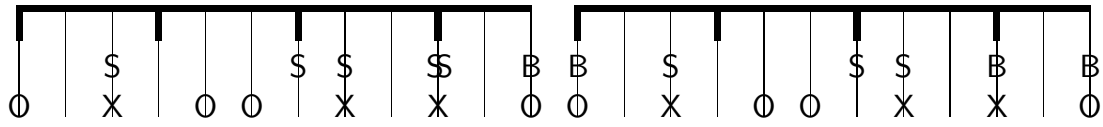
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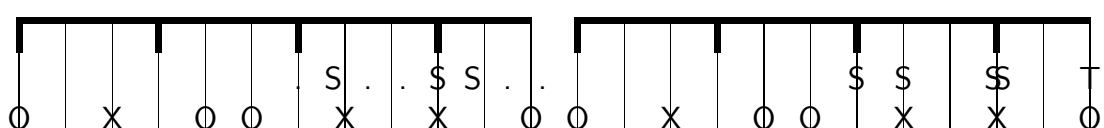
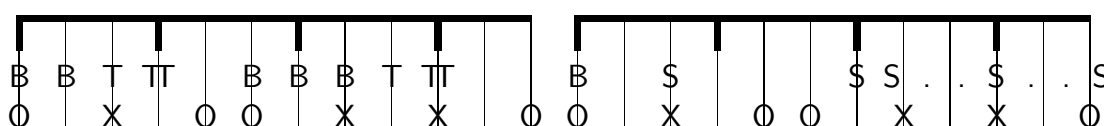
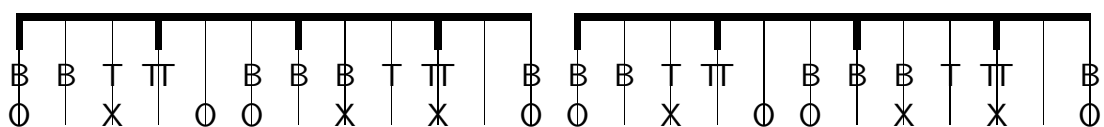
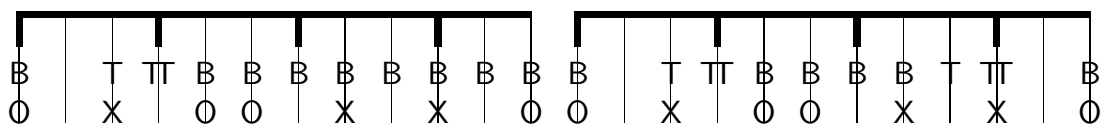
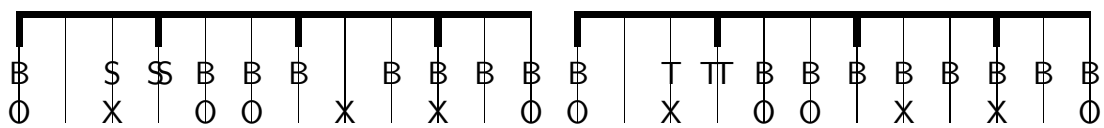
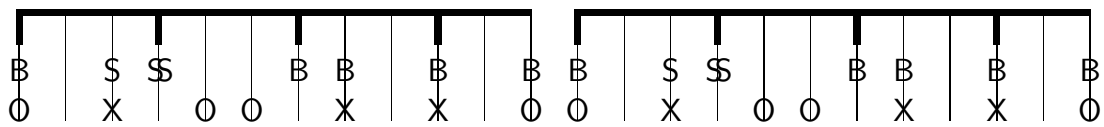
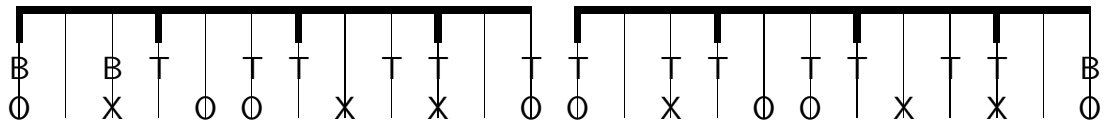
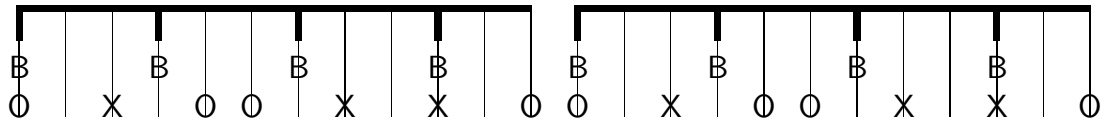
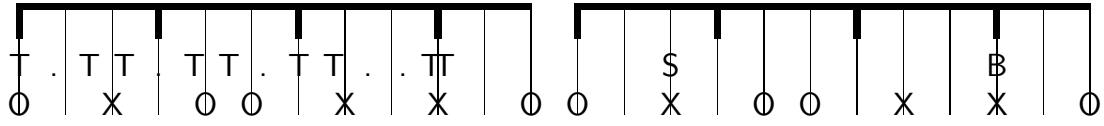
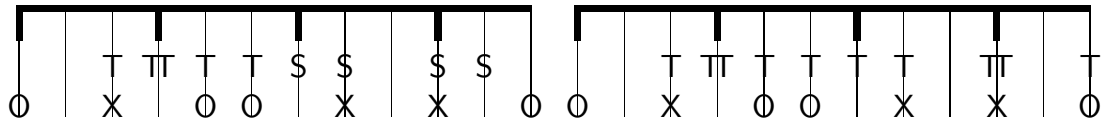


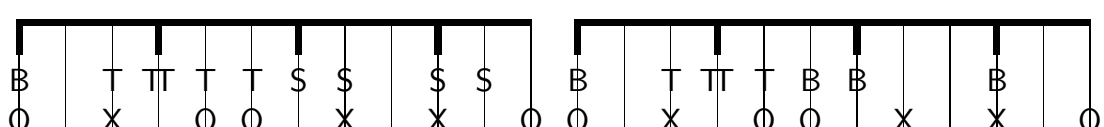
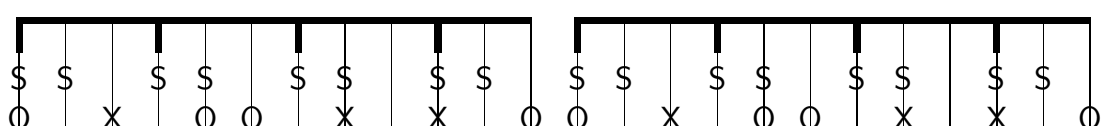
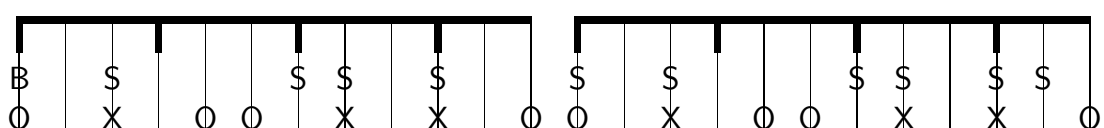
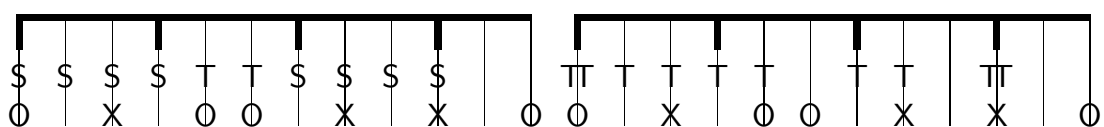
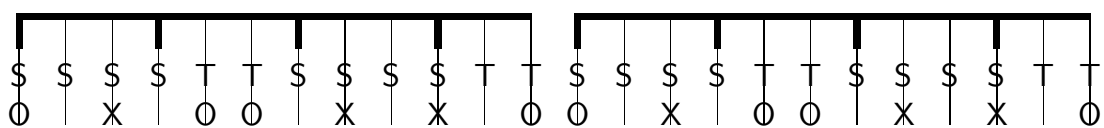
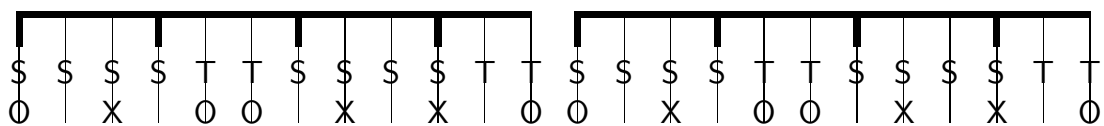
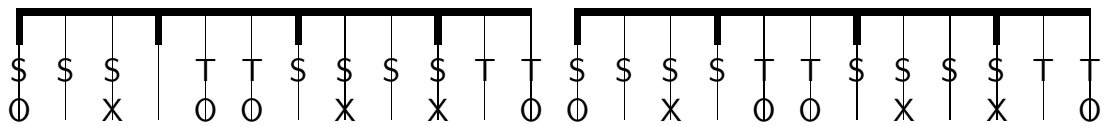
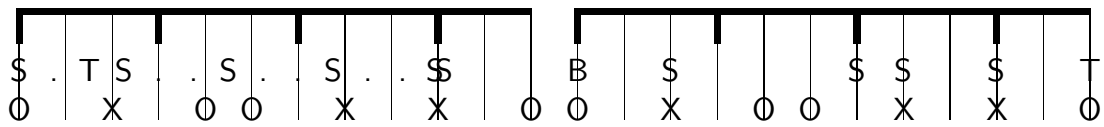
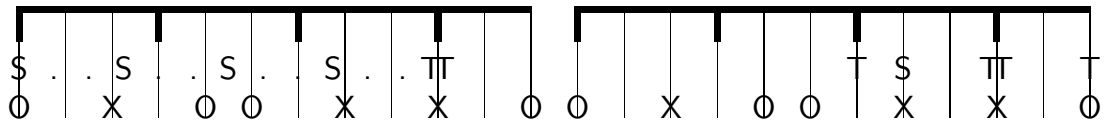
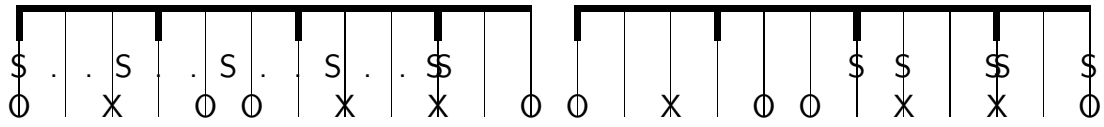


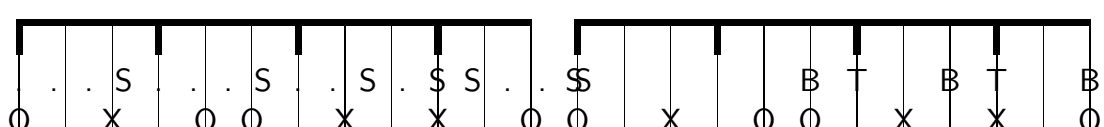
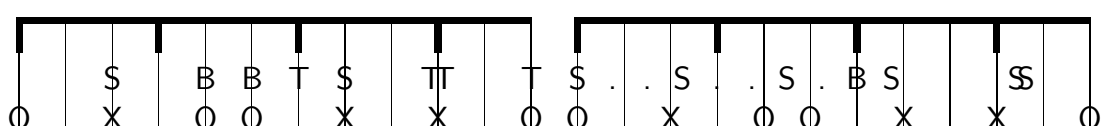
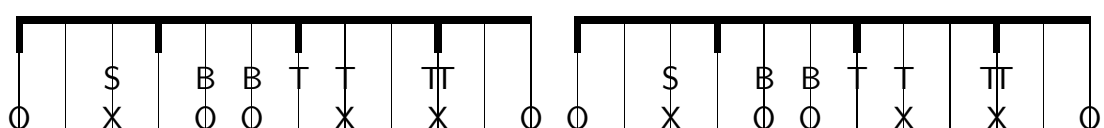
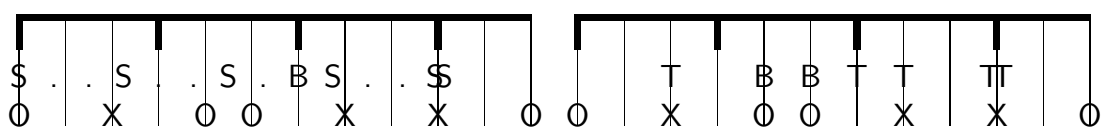
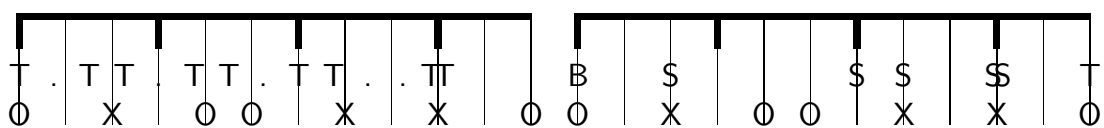
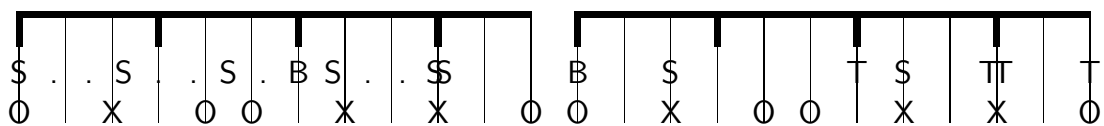
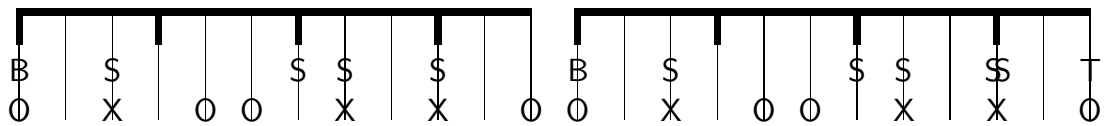
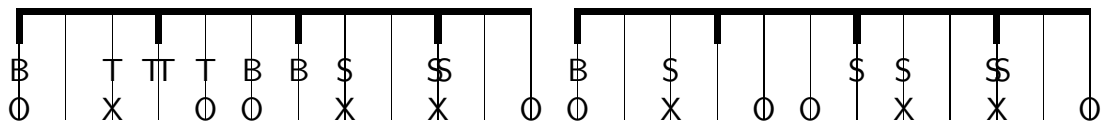
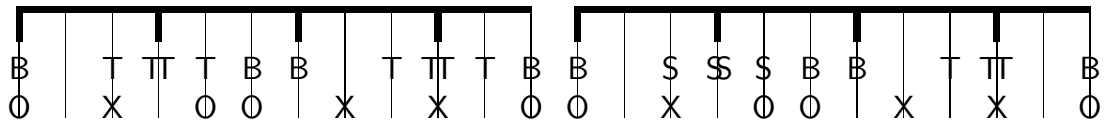
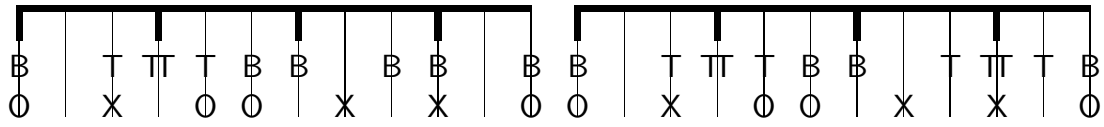


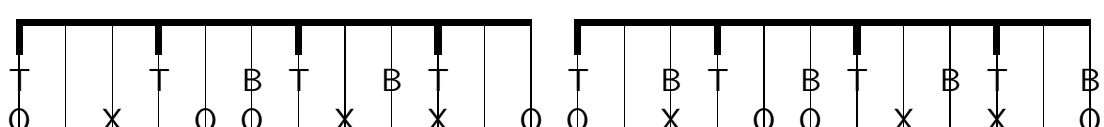
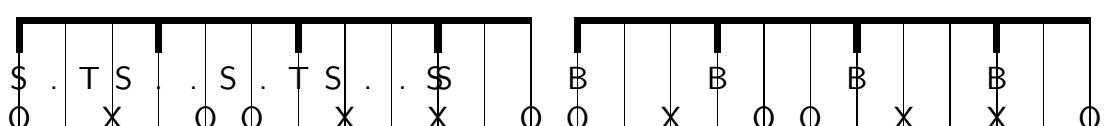
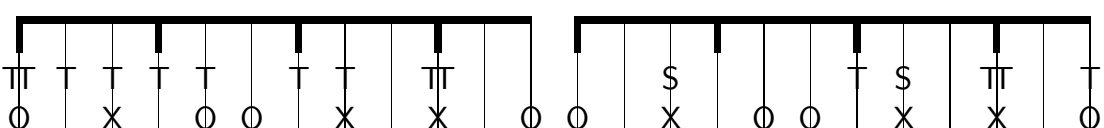
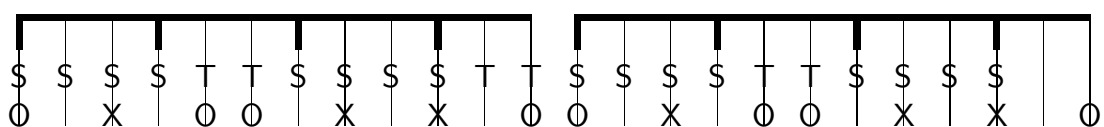
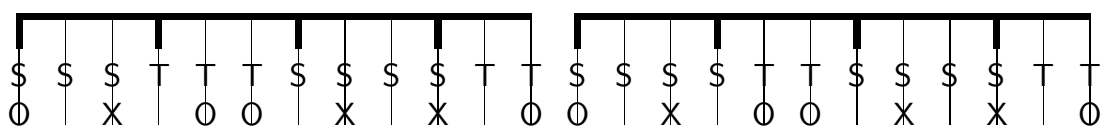
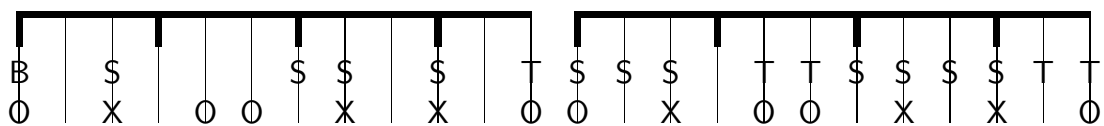
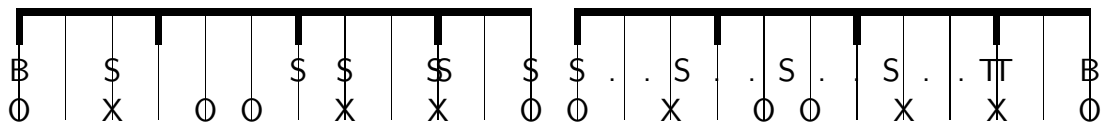
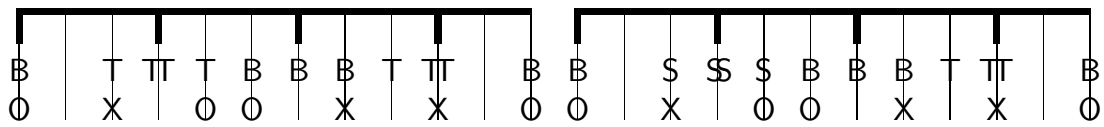
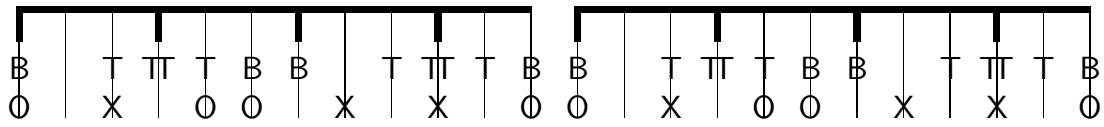
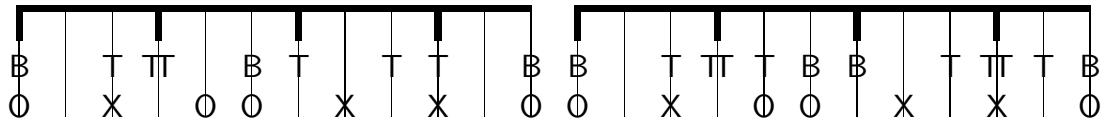


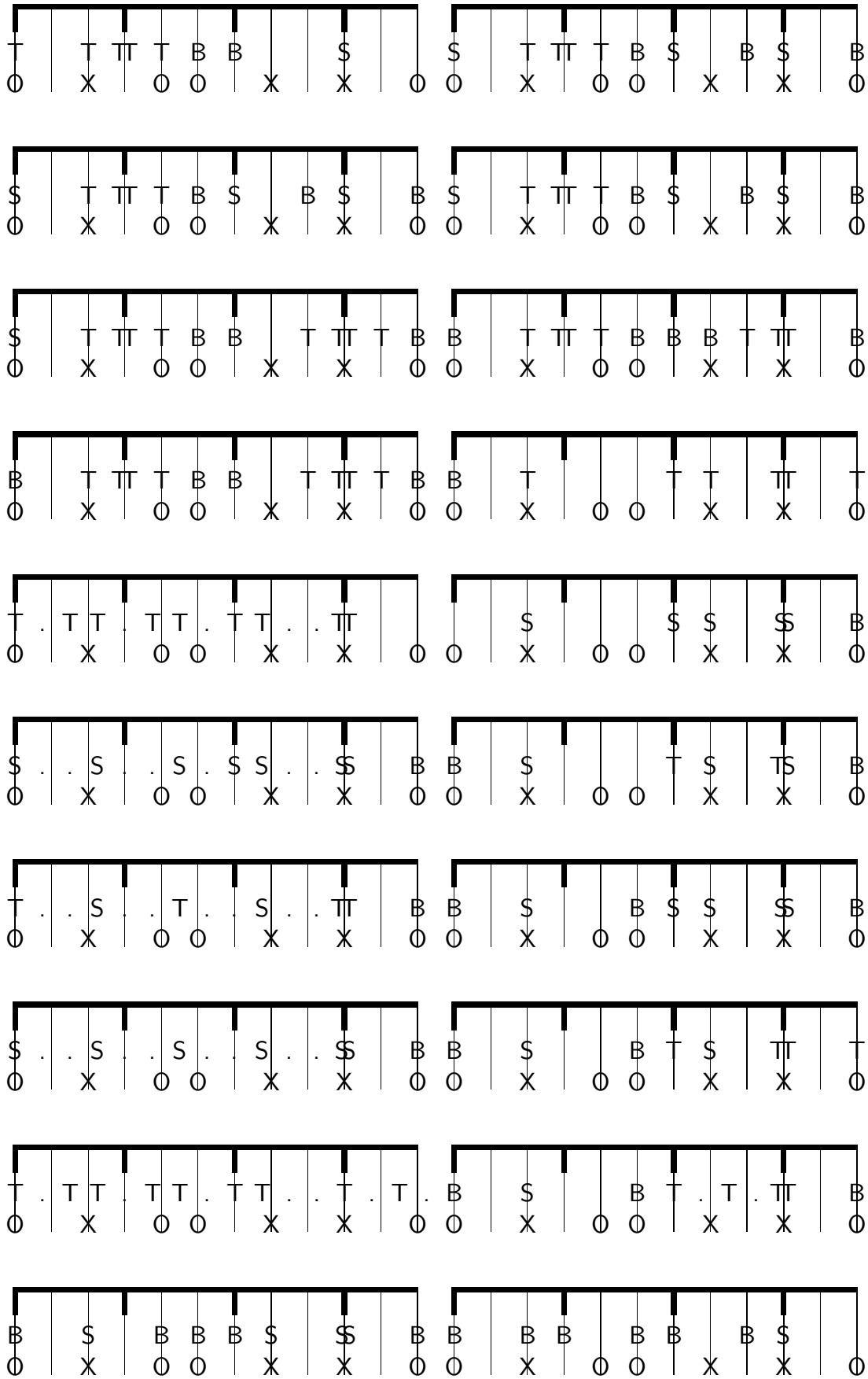


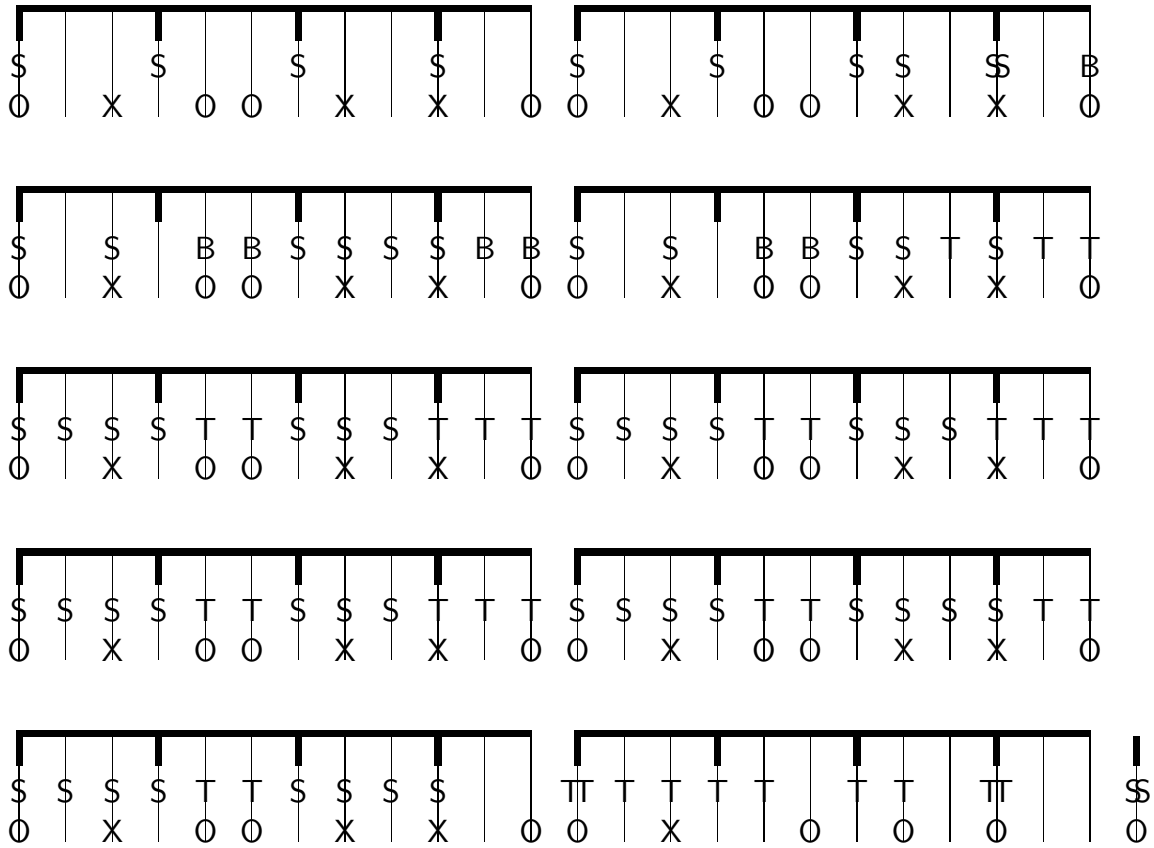




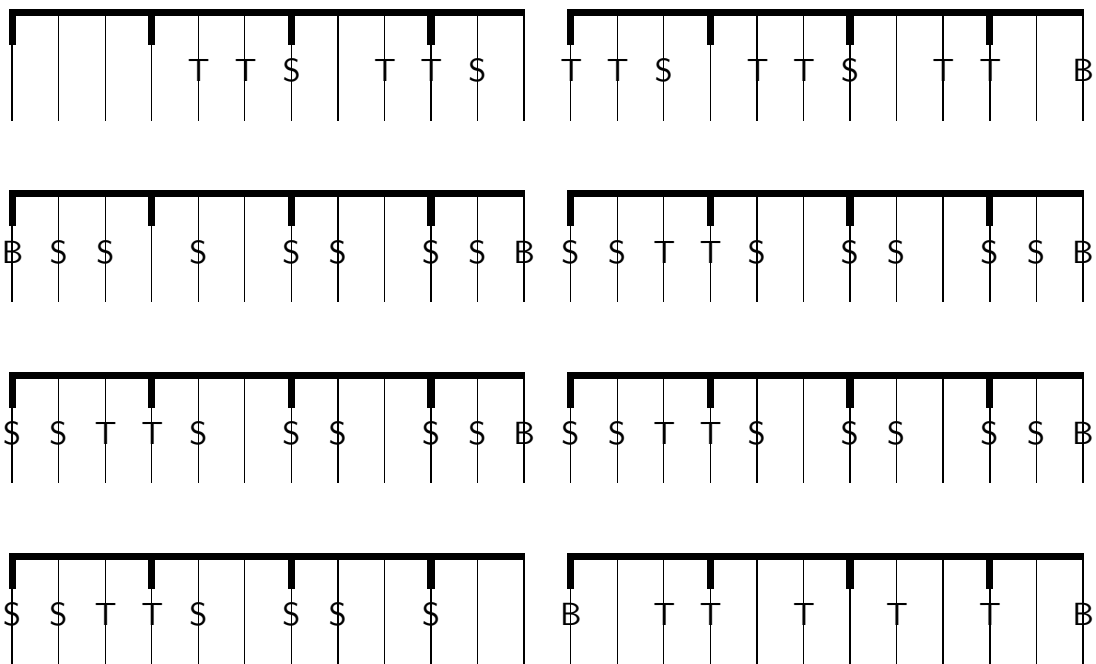


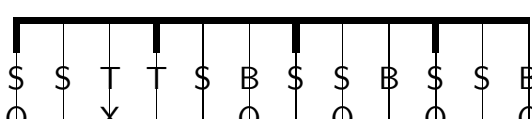
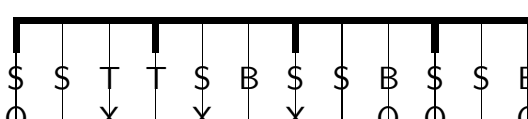
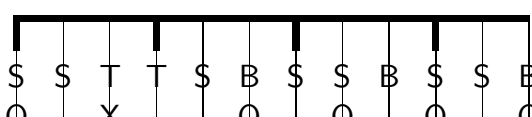
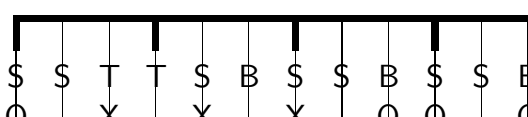
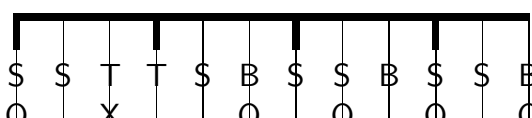
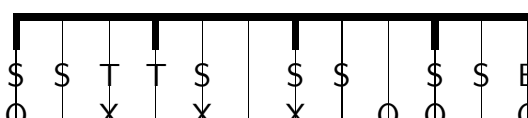
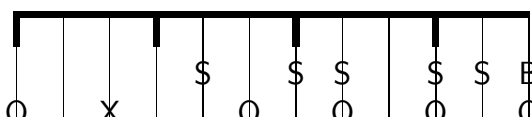
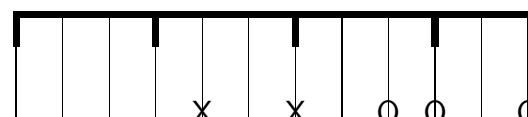
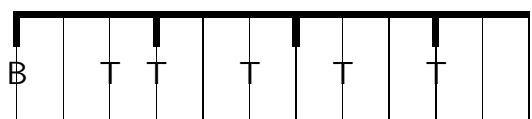
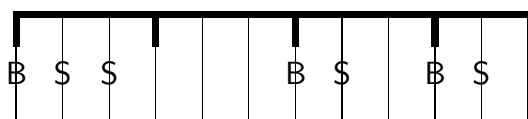
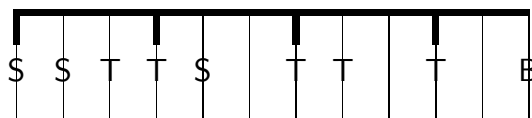
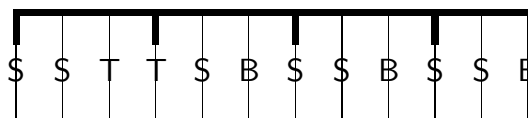
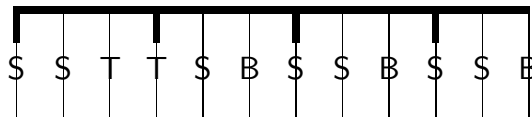
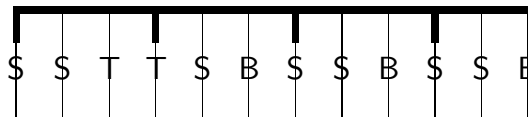
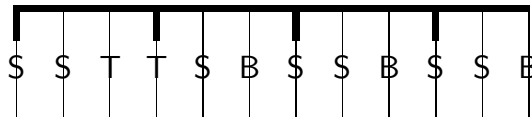
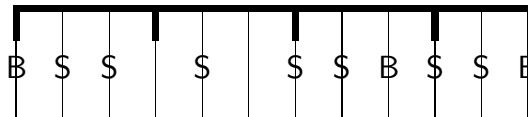
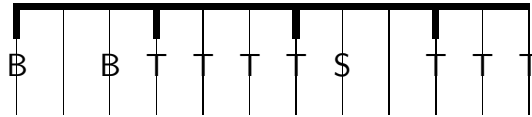
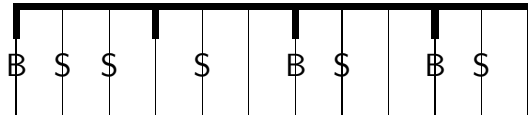
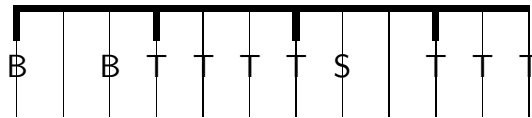
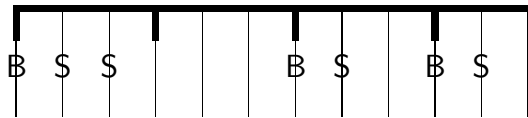


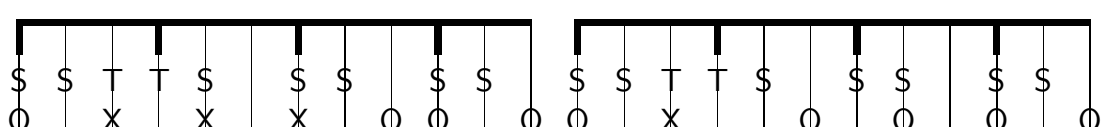
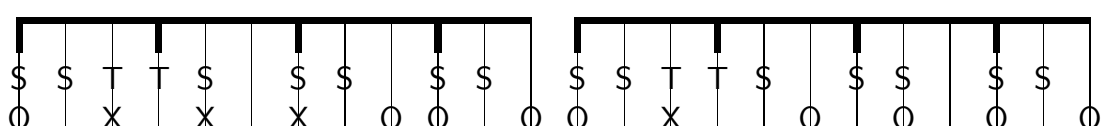
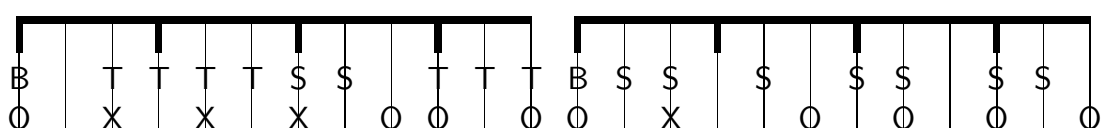
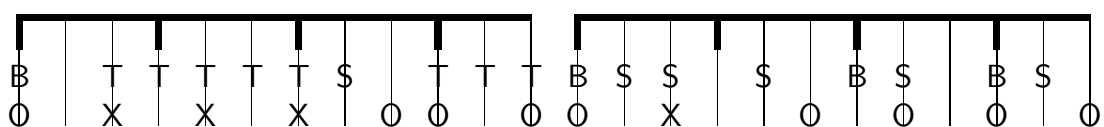
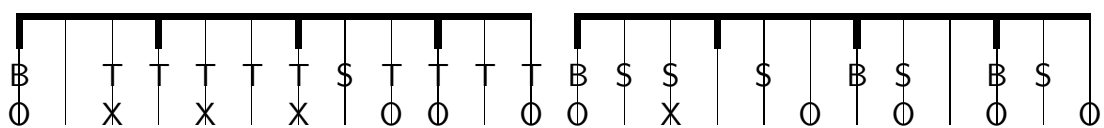
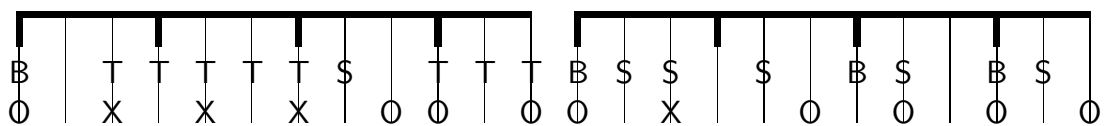
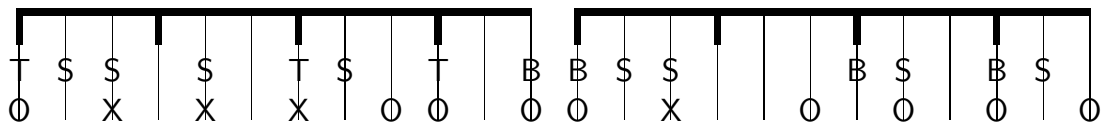
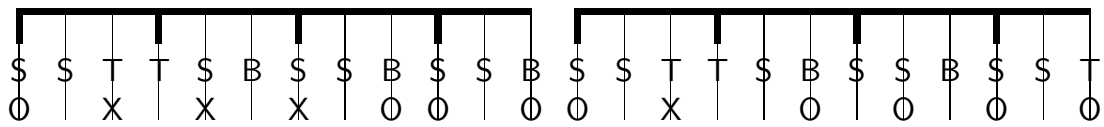
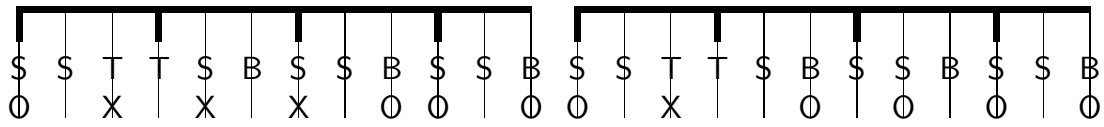
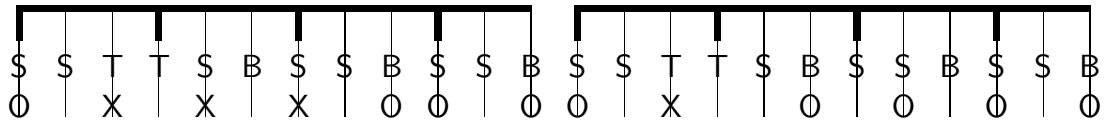


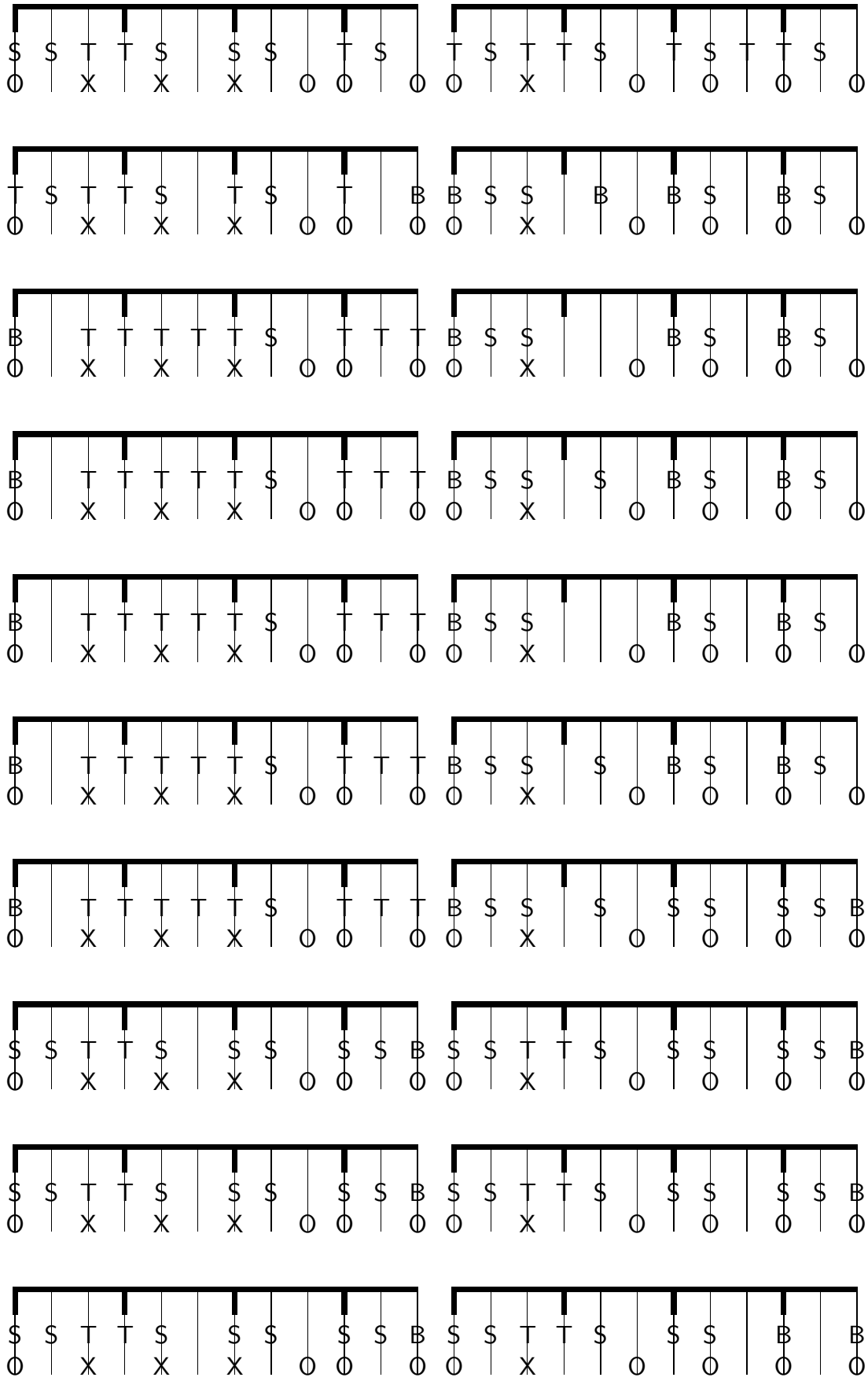


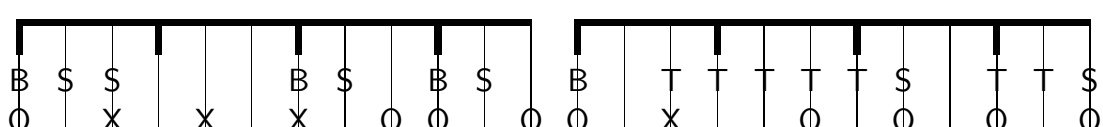
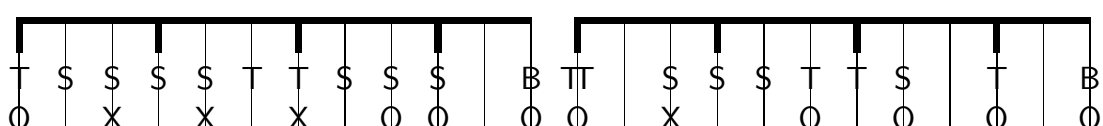
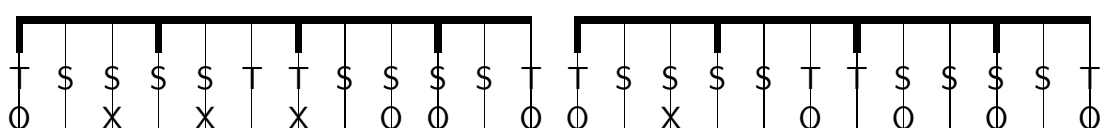
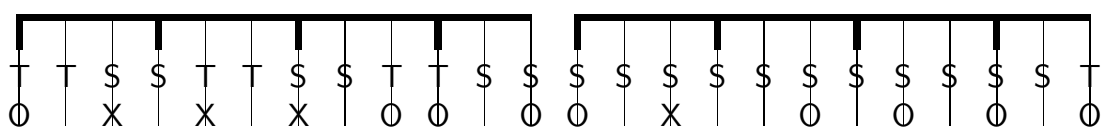
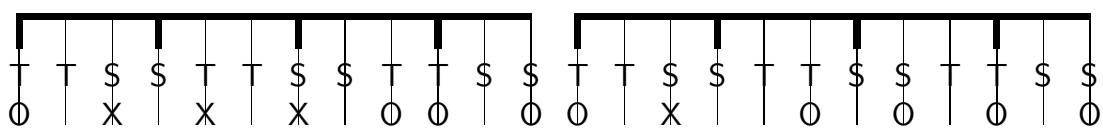
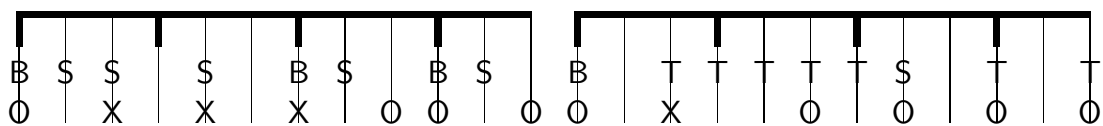
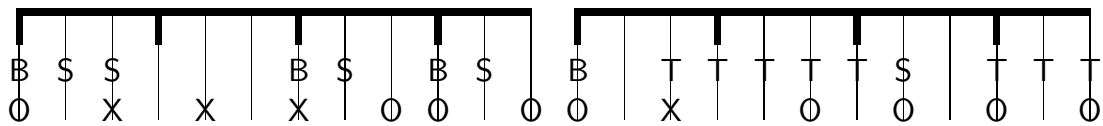
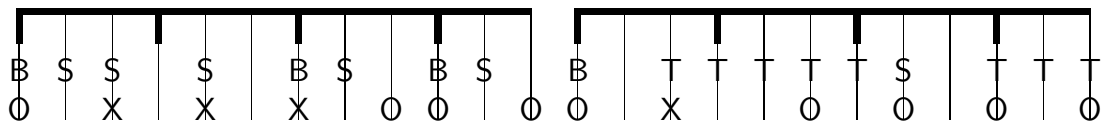
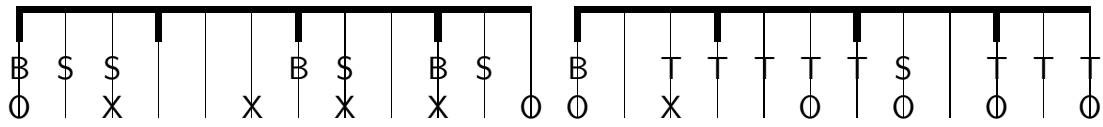
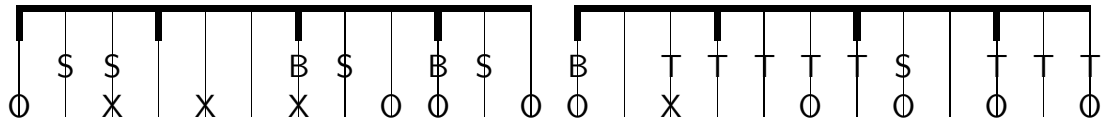
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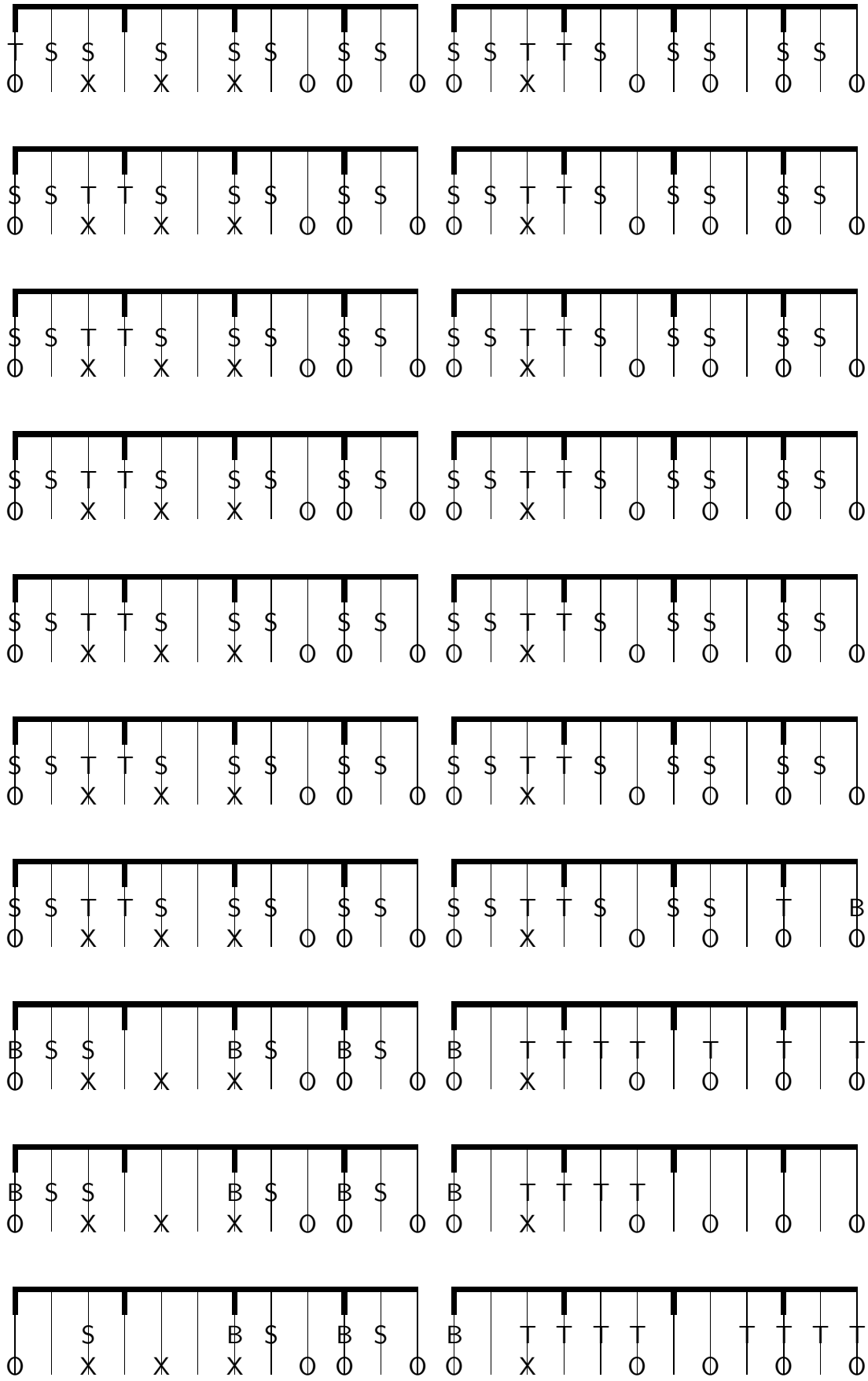


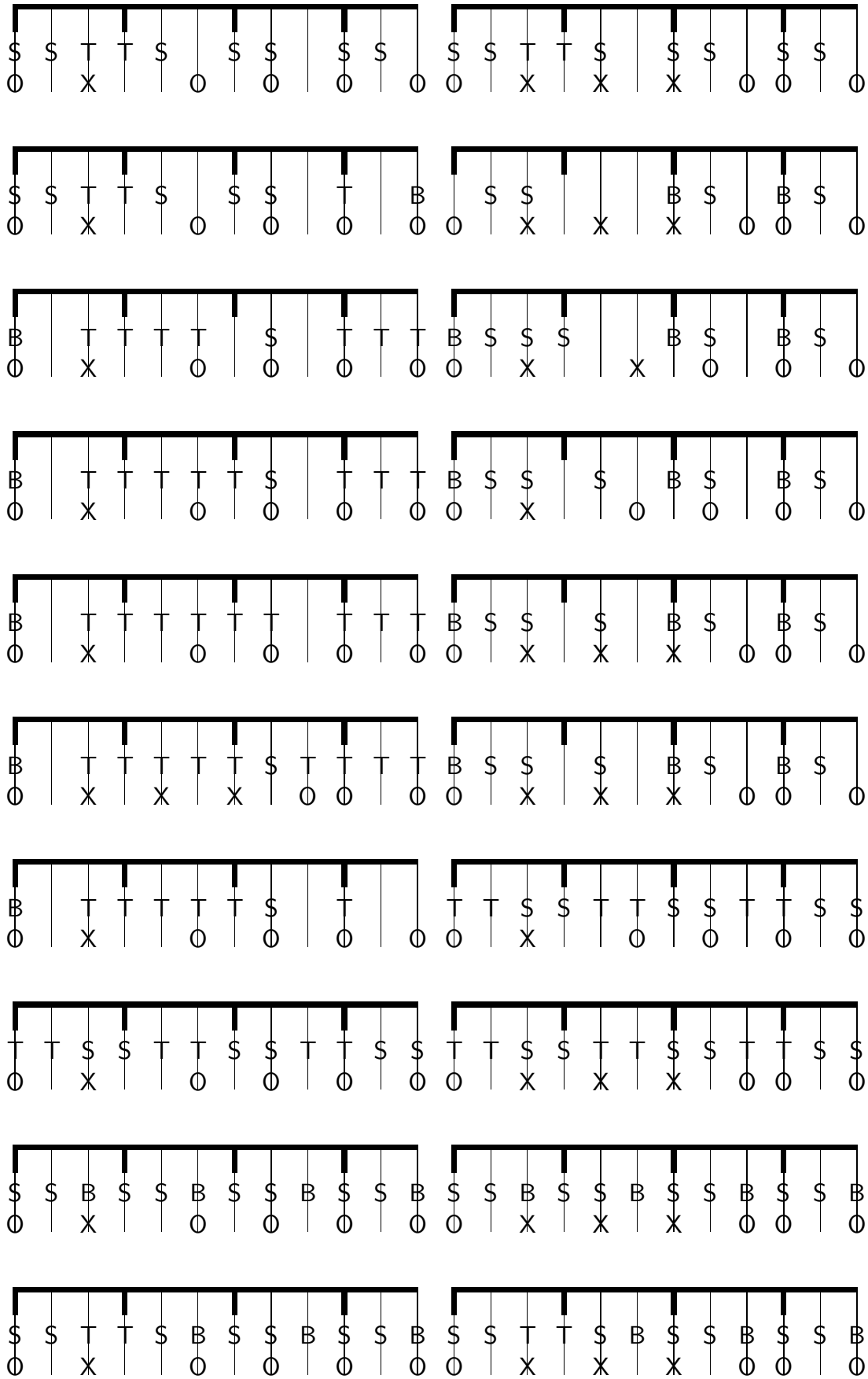


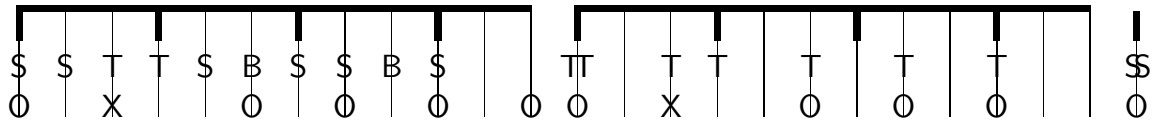




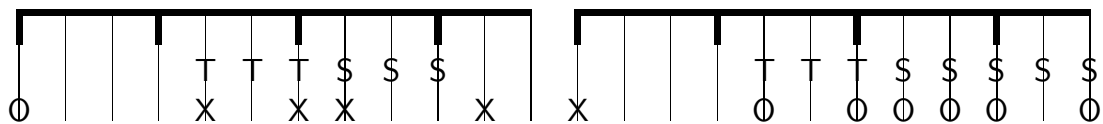
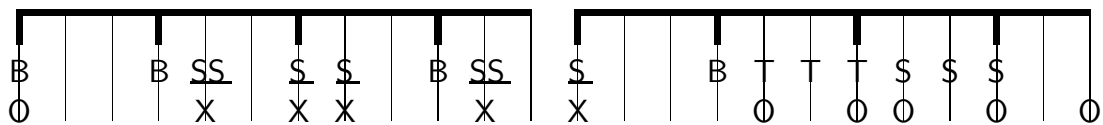
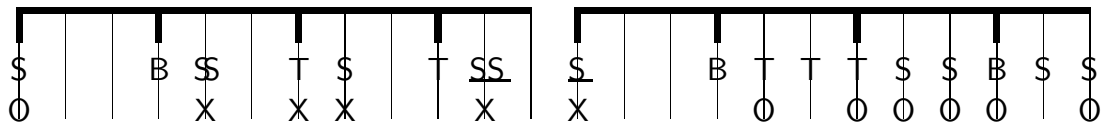
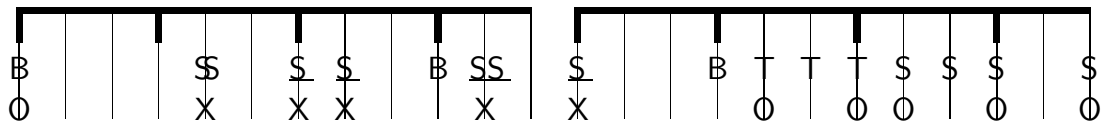
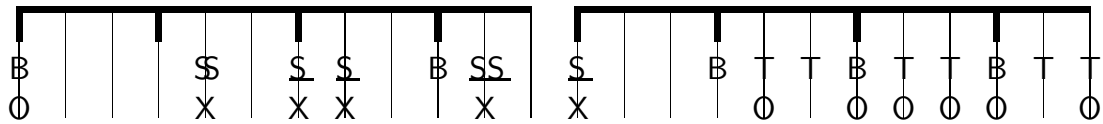
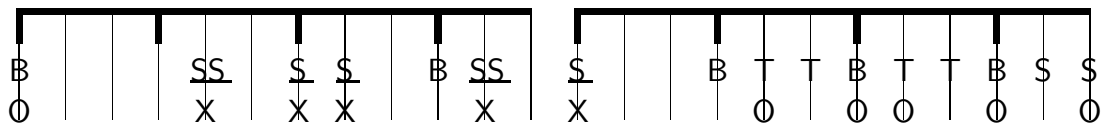
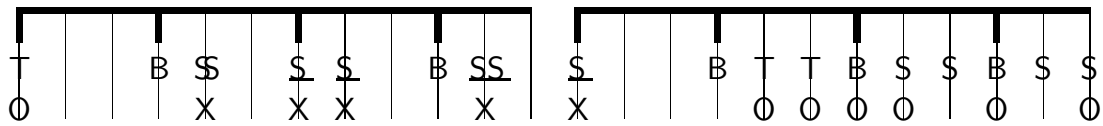
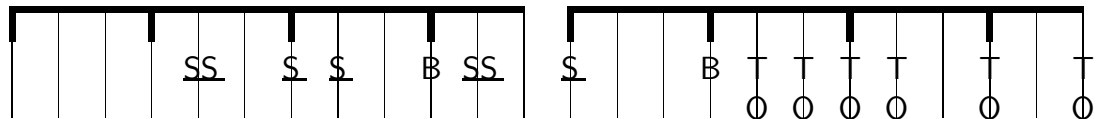


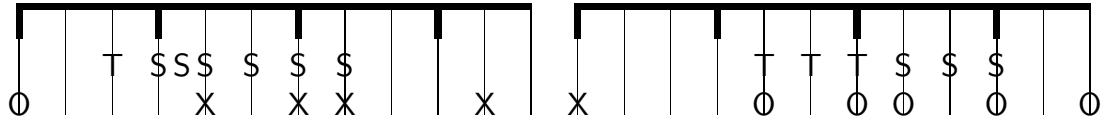
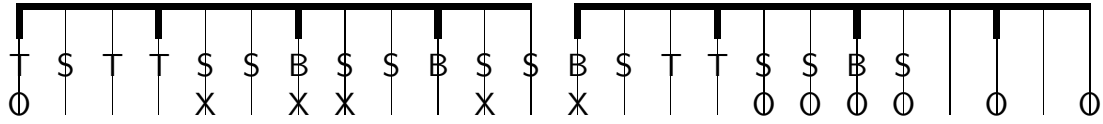
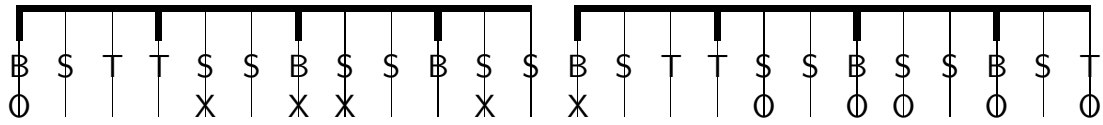
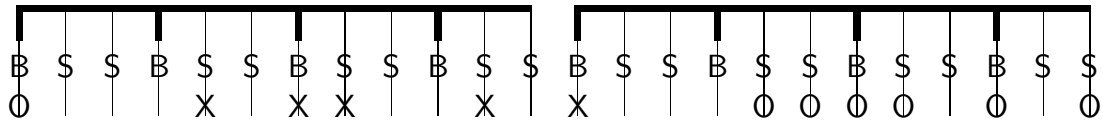
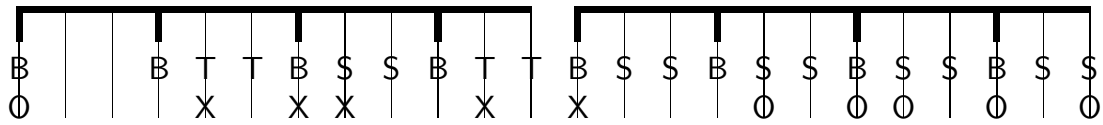
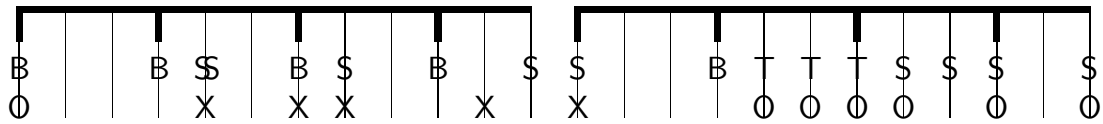
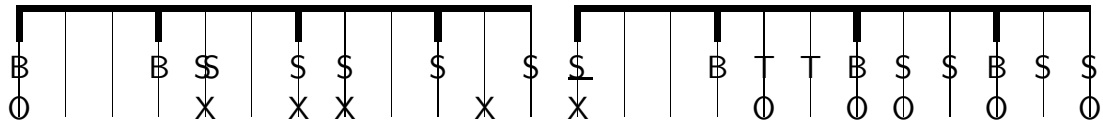
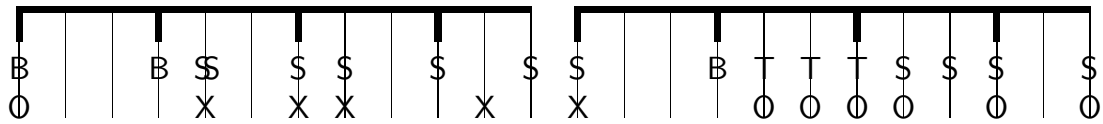
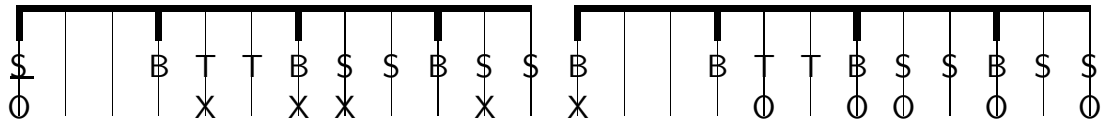
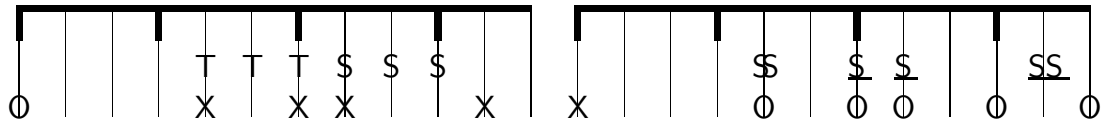


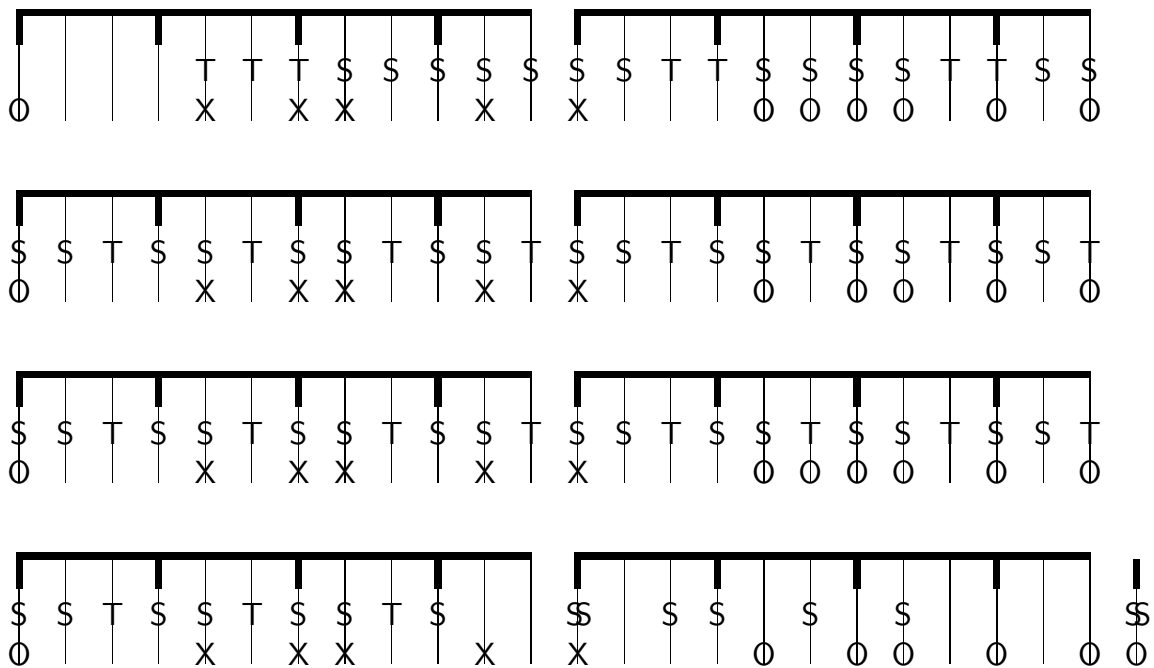




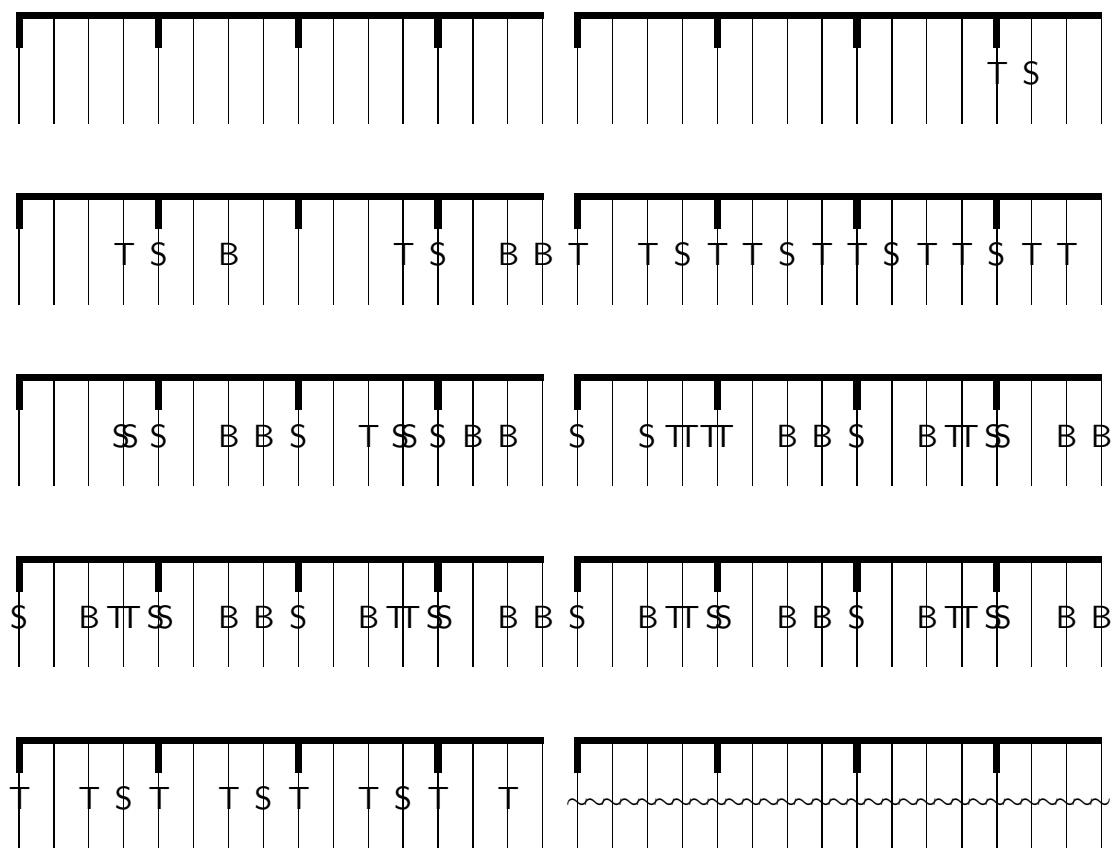
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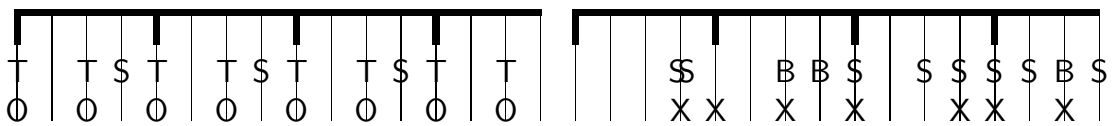
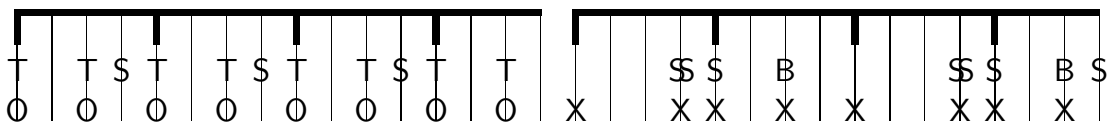
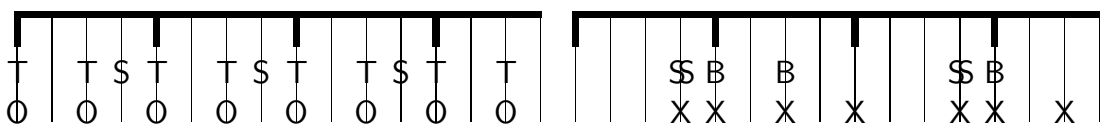
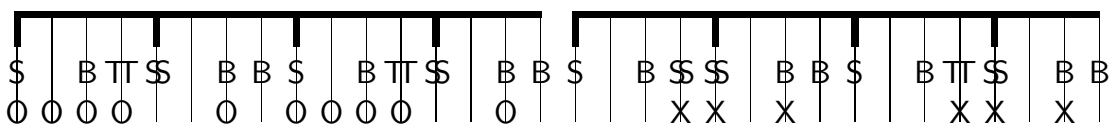
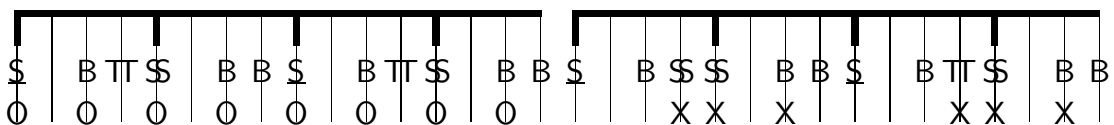
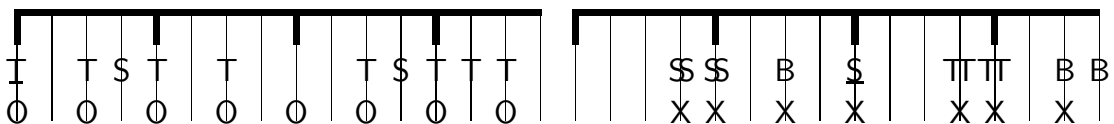
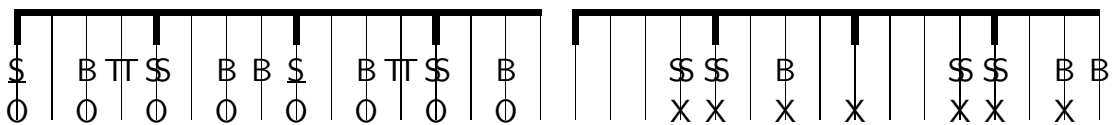
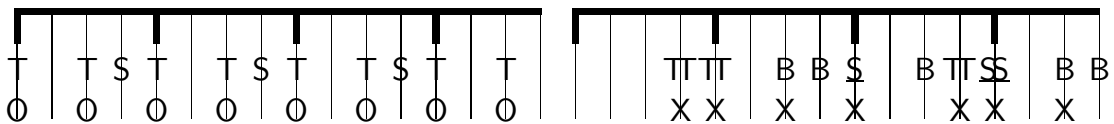
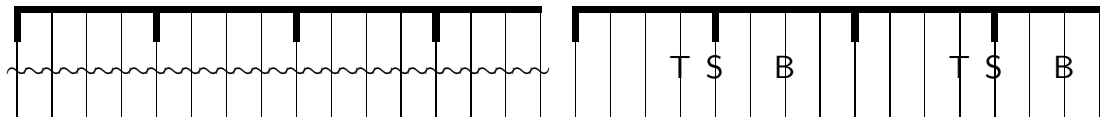
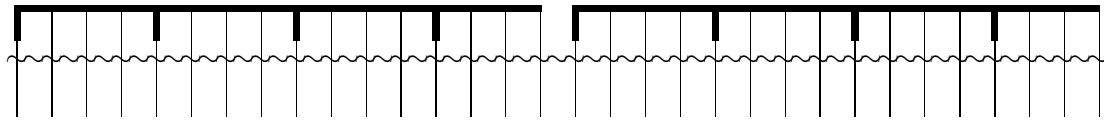






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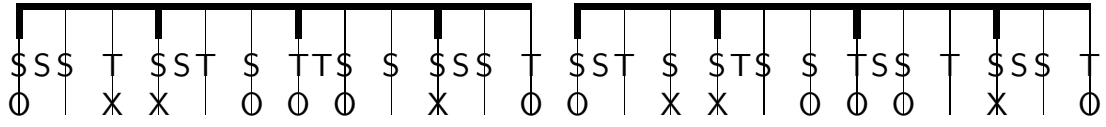
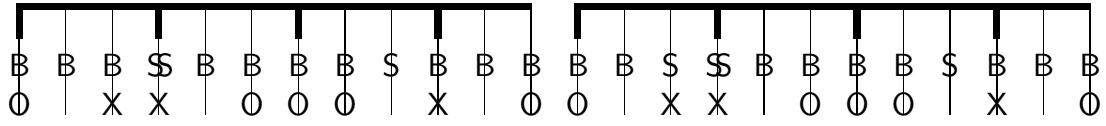
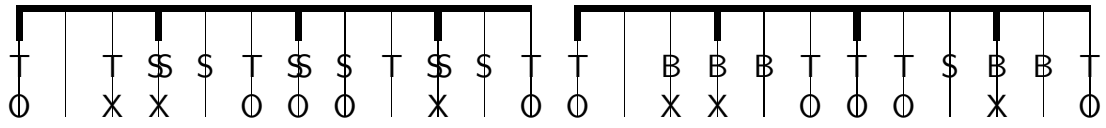
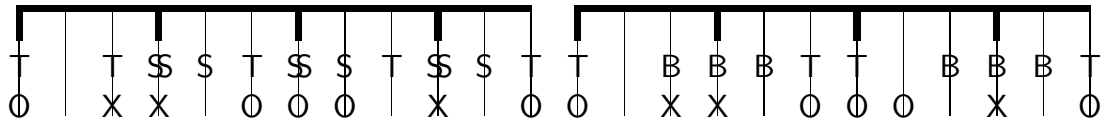
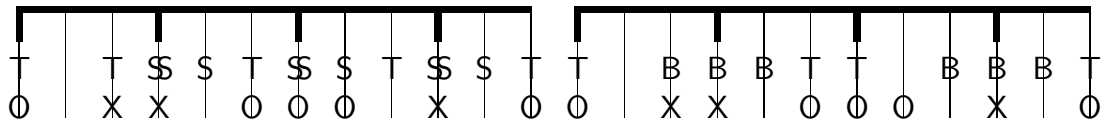
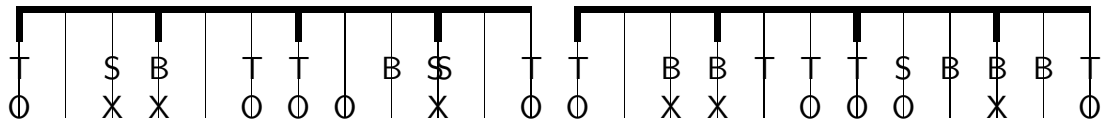
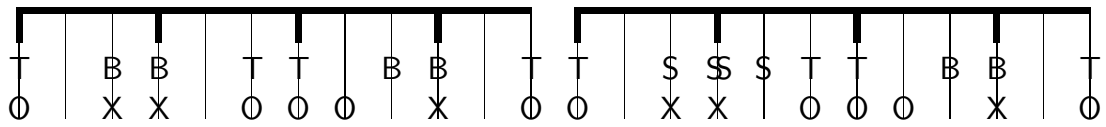
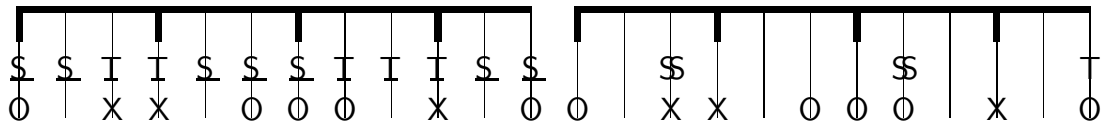
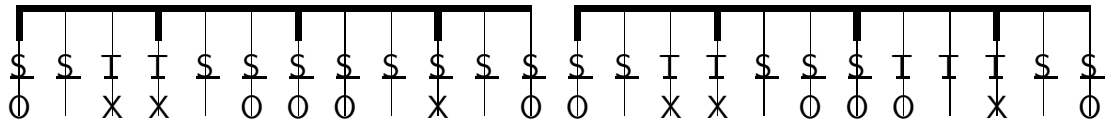
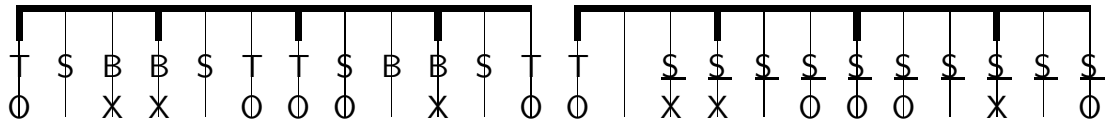
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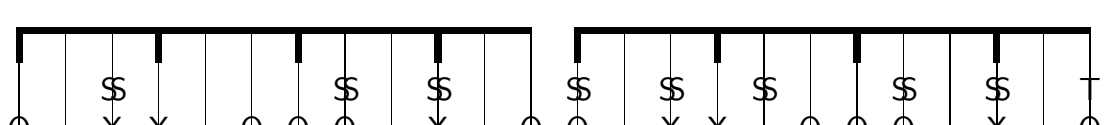
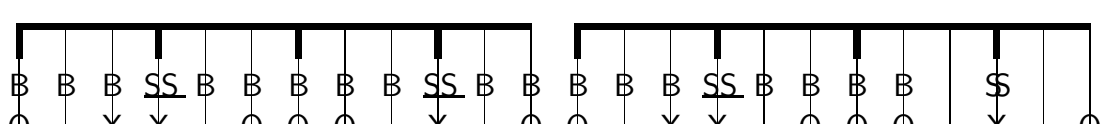
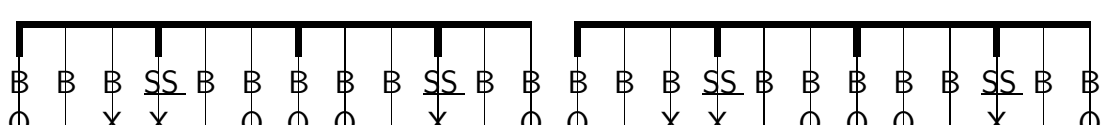
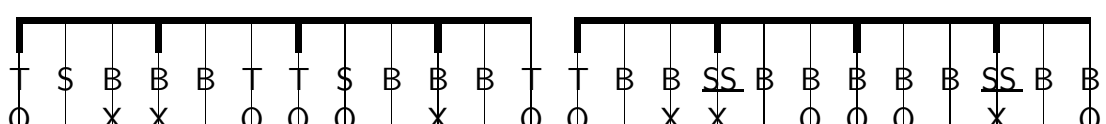
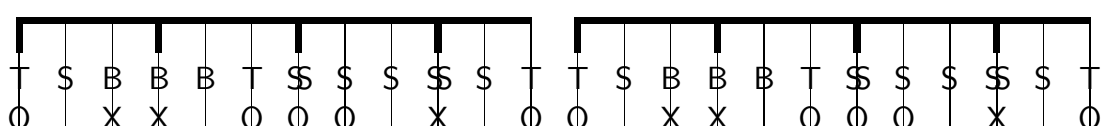
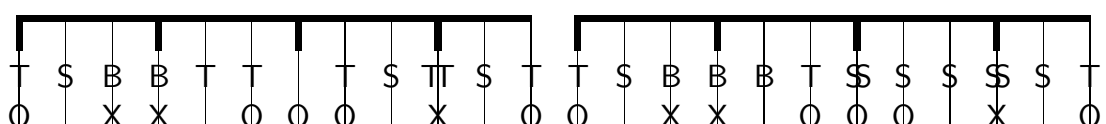
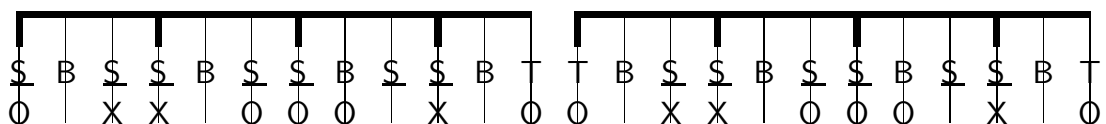
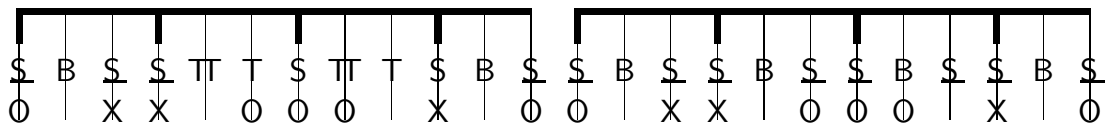
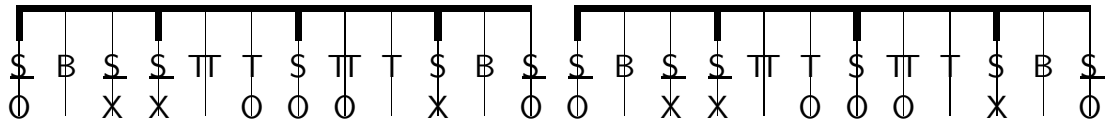
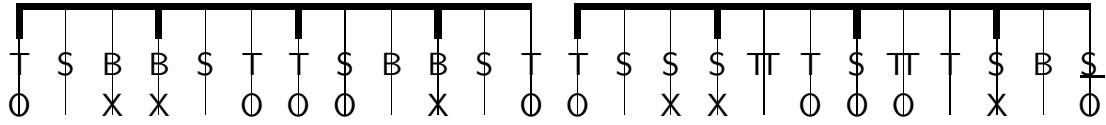
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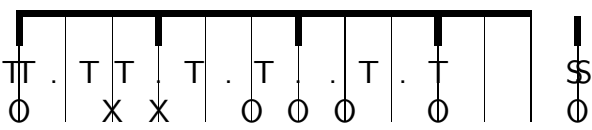
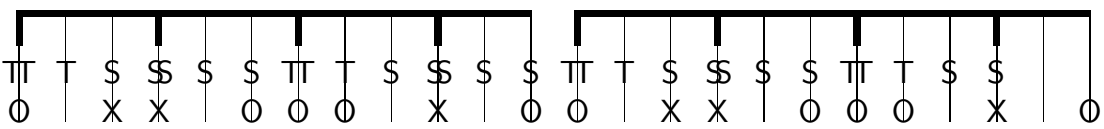
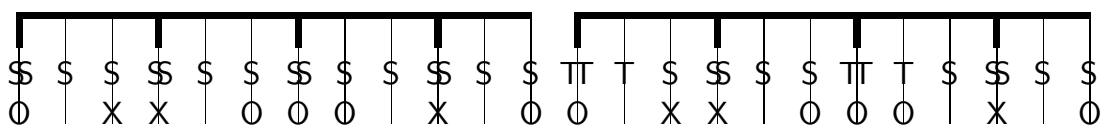
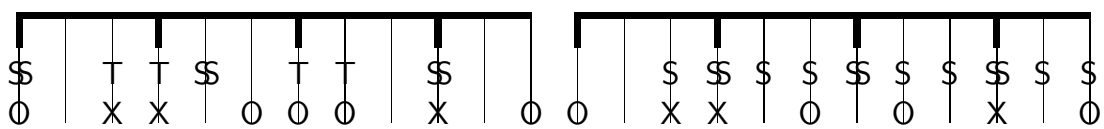
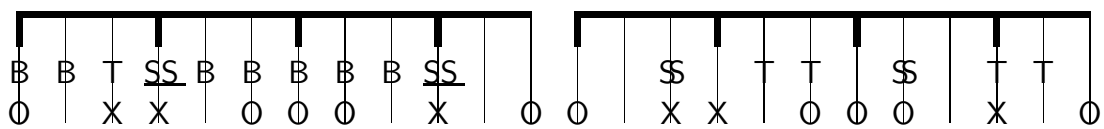
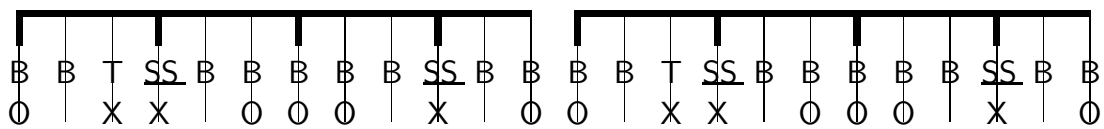
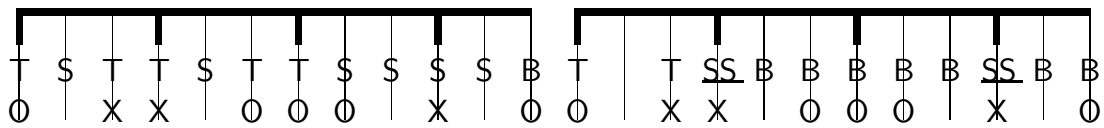
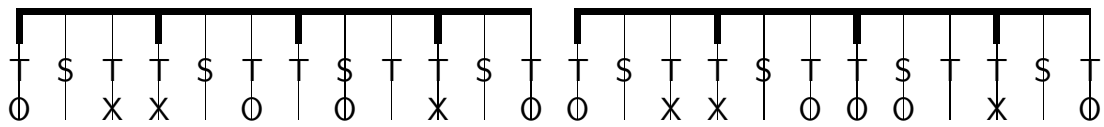
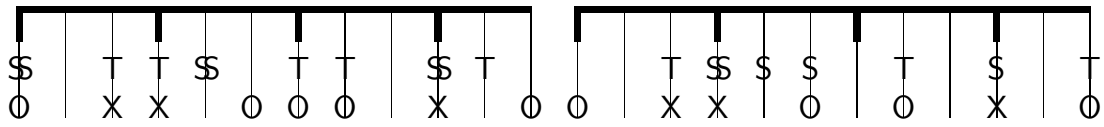
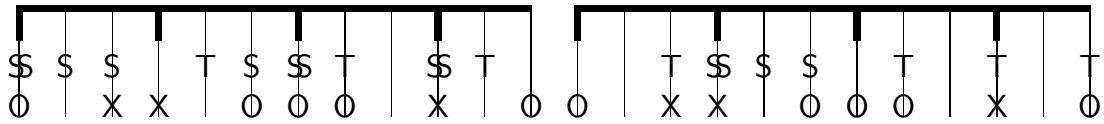
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